

ARCHÆOLOGICAL SURVEY OF INDIA.

142

THE MOGHUL ARCHITECTURE
OF
FATHPUR-SIKRI:

DESCRIBED AND ILLUSTRATED

BY

EDMUND W. SMITH,

ARCHÆOLOGICAL SURVEY, NORTH WESTERN PROVINCES AND OUDH

PART II.



ALLAHABAD

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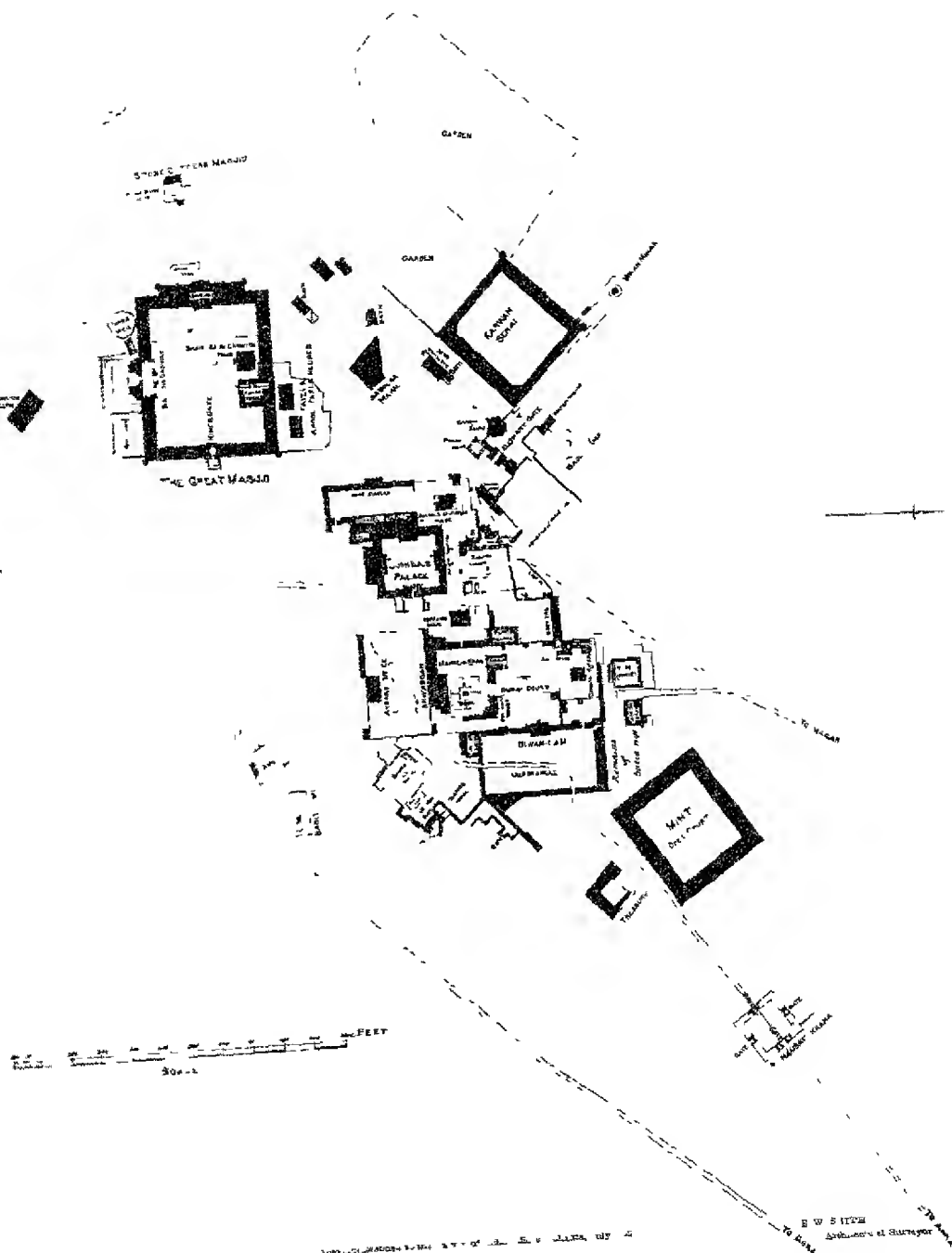
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FATHPUR-SIKRI.

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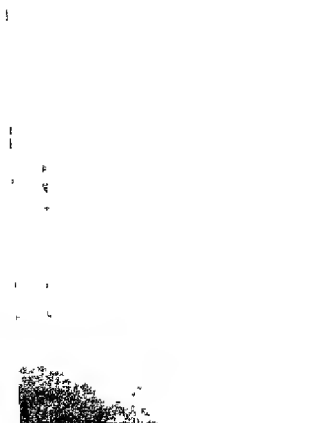
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REPORT OF THE ARCHAEOLOGICAL SURVEY OF INDIA.

MOGHAL ARCHITECTURE OF FATHPUR-SIKRI.¹

NOTE.

THE Introduction dealing with Akbar's life and character, published in Part I of the Moghul Architecture of Fathpur-Sikri, pages xv to xix, is a reproduction, with a few interpolations and alterations of Dr Stanley Lane Poole's Introduction to his *Catalogue of Indian Coins in the British Museum*, Volume III, "The Moghul Emperors," London, 1892 pages i and xi to xvii.

ERRATA.

<i>For heterogenous</i>	<i>read</i>	heterogeneous
<i>For 1,125,000 £</i>	<i>read</i>	11,250 000 £

24th Rabi II, 981.

¹ I.e. Akbar's, W. H. Blochmann's Translation, page 101.

² That is, *Jahān-Nāma* Hindu chronology. The (Persian) *Post-Laudate* (Faisl) had the title of *Alif-Nāma Shāhī*, or 'King of Poets.'

REPORT
OF
THE ARCHEOLOGICAL SURVEY OF INDIA.

MOGHAL ARCHITECTURE OF FATHPUR-SIKRI.

CHAPTER I.

RĀJAH BĪR BAL'S HOUSE

THE largest and the finest of the domestic buildings in Fathpur Sikri, setting aside the palatial residence known as Jūdā Bāi's palace, is Bīr Bal's house. According to tradition Bīr Bal erected it for his daughter, and from an inscription upon the capital of a carved plaster on the west façade it appears to have been built in A.D. 1571.

Before describing the house it may be as well to say a little about Bīr Bal and to relate who he was and how it came about that a Hindū was allowed to build in the midst of a group of Muhamadān palaces, and within call of the Emperor's own apartments. We learn from Blochmann's notes on the 30th chapter of the *Ain-i-Akbarī*,¹ which deals with the grantees of the empire, that "he was a Brāhman of the name of Mahesh Dās and was a *Bhof* or minstrel, a class of men whom the Persians call *hādharosh*—dealers in encomiums. He was very poor, but clear-headed and remarkable for his power of apprehension. According to Baddoni, he came soon after Akbar's accession from Kalpi to court, where his *don-mots* in a short time made him a general favourite. His Hindū verses also were much liked, and Akbar conferred on him the title of *Kab Bā*, or (Hindū) Post Laureate,² and had him constantly near himself.

In the 15th year Rājah Jūdā Chand of Nagarkōt, who was at court, happened to displease the Emperor and was imprisoned. Nagarkōt was given to Kab Bā as jāgir. He also received the title of Rājah Bīr Bal. But Jūdā Chand's son, Budh Chand (or Budhī Chand or Badi Chand—the *Niss* differ) shut himself up in Nagarkōt, and Husain Qutb Khān was ordered to conquer it. The invasion of Ibrahim Husain Mirzā forced Husain Qutb to raise the siege, and Bīr Bal, in all probability, did not get this jagir. He accompanied Akbar on his forced march to Patan and Ahmādābād, 24th Rabi' II, 981.

¹ Vol. I, 125, 1, 33 H. Blochmann, *Translation* page 101.

² *For the title Kab Bā, Hindū court poetologist.* "The (Persian) Post Laureate (*Kab*) and the title of *Kab Bā* was *Bā*, or 'King of Poets'."

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It was of no employment in missions. Thus in the 21st year he was sent with Raja Loh Karam to Udagarpur, the Raja of which town was anxious to send his daughter to Akbar's harem. In the 28th year, again, Bir Bar and Zam Kokah conducted Raja Ram Chaud to court.

Bir Bar spent his time chiefly at court. In the 34th year Zam Khan Kokah matched against the Yusufzais in Bijor and Sawad, and as he had to ask for reinforcements, Bir Bar was sent there, together with Hakim Abul Farh. It is said that Akbar determined by lot whether Abulfazl or Bir Bar should go, and the lot fell on the latter, much against Akbar's wish.

In this campaign Bir Bar and nearly 8,000 Imperialists were killed during the greatest defeat which Akbar's army ever suffered.

The following passages from Badshahi are of interest:—"Among the silly tales—they border on absurdities—which during this year (1595) were spread over the country was the rumour that Bir Bar, the accursed, was still alive, though in reality he had then for some time been burning in the seventh hell. The Hindus, by whom His Majesty is surrounded, saw how sad and sorry he was for Bir Bar's loss and invented the story that Bir Bar had been seen in the hills of Nagarkot, walking about with Jogis and Sannasis. His Majesty believed the rumour, thinking that Bir Bar was ashamed to come to court on account of the defeat which he had suffered at the hands of the Yusufzais, and as he was besides, quite probable that he should have been seen with Jogis inasmuch as he had never cared for the world. An Ahadi was therefore sent to Nagarkot to enquire into the truth of the rumour, when it was proved that the whole story was an absurdity.

Soon after His Majesty received a report that Bir Bar had been seen at Kalliyar (which was the jagir of this dog), and the collector of the district stated that a barber had recognised him by certain marks on his body, which the man had formerly seen when one day Bir Bar had engaged him to rub his body with oil. From that time, however, Bir Bar had concealed himself. His Majesty then ordered the barber to come to court, and the Hindu Krori collector got hold of some poor innocent traveller, charged him with murder, and kept him in concealment, saying out that he was Bir Bar. The (Krori) could of course send no barber to court, he therefore killed the poor traveller to avoid detection, and reported that it was Bir Bar, in reality but he had since died. His Majesty went actually through a second mourning, but he ordered the Krori and several others to come to court. They were some time tortured as a punishment for not having informed His Majesty before and the Krori had moreover, to pay a heavy fine.

Bir Bar was as much renowned for his liberality as for his musical skill and poetical talent. His short verses, *bon-mots*, and jokes are still in the mouths of the people of Hindustan.

The hatred which Badshahi Shabbir Khan (No 24), and other pious Hindus showed towards Bir Bar arose from the belief that Bir Bar had induced Akbar to abjure Islam.

Bir Bar's eldest son Lila is mentioned below among the commanders of Two hundred. He was a spendthrift, and as he got no promotion, and his property

was squandered away, he resigned court life and turned *fuqir* in order to live free and independent (end of 16th year)

From the key plan of the city (Plate I) turning the title-page, it will be seen that Bir Bal's house stands near the north-west corner of Jadh Bai's palace and in close proximity to the royal stables. From this circumstance it has been surmised by some that Bir Bal was also Master of the House as well as Prime Minister. The house was screened off from the stables by a high stone wall and a range of out-offices of similar design to a small detached gabled building still standing a few paces to the north-west of the house and which from a rudely cut inscription on one of the square piers on its south side we learn was used as a private hospital. Like all the buildings throughout the city the house is constructed of red sandstone. It stands upon a spacious platform of concrete carried on pillars and flat arches of rough masonry, which reminds one of the pale construction so commonly used in building in Holland. The north side of the house overlooks a steep roadway leading down to and beneath the *Haathi Pól* or Elephant Gate, the *Kazari Sarai* and the *Hiran Minár* whilst the west looks on to an expanse of low-lying fields, which in Akbar's time were covered by a lake.

From the illustrations shown on Plates I and II it will be seen to be a double-storied building. It consists of four rooms, each 16-0" square and two entrance porches on the ground floor 16-0" by 5-6" (Plate III) and two square chambers on the upper floor placed cornerwise and covered by domes (Plate IV).

Access is gained to the upper storey by two exceptionally steep and narrow staircases, one on the south-west and the other on the north-east corner of the building which land on the roofs—still once—of the single-storied rooms below. At one time the outer sides of these roofs were partially enclosed by screens, and they were in all likelihood used by the ladies of the harem as promenades. That they were thus enclosed is evident from a high storey post still standing on the parapet of the roof over the north-east ground floor chamber which formed a part of one of the screens. The walls of the upper rooms are very thick and massive, but are thinned out at regular intervals by deep recesses, which form quite a characteristic feature of the Moghal style of architecture. Of the recesses we shall speak later on. From the exterior walls of the upper chambers, pretty bay windows, supported on brackets (Plate V), project. Upon these the fair occupants of the rooms could recline and, when tired of gazing at the carved stone walls of their *zanána*, rest their eyes upon the green meadow land below bounded by the rippling waters of the lake, upon which the royal or princely barge, with its merry, laughing, and brilliantly clad passengers glided, as it passed to and from the shores of the low undulating hills beyond, dotted here and there with white domes surrounding the founts of faithful followers of Islam.

The building is raised from the ground on a plinth (Plates II and VI) and is approached by small flights of steps in front of the doorways. A detail of the plinth is shown on Plate VII from which it will be seen to be panelled and finished off by three mouldings along the top. The central member is prettily carved by raised leaves looped together along the top by a narrow band. At the corners of the plinth are very effective octagonal balusters. Returning again to the elevation

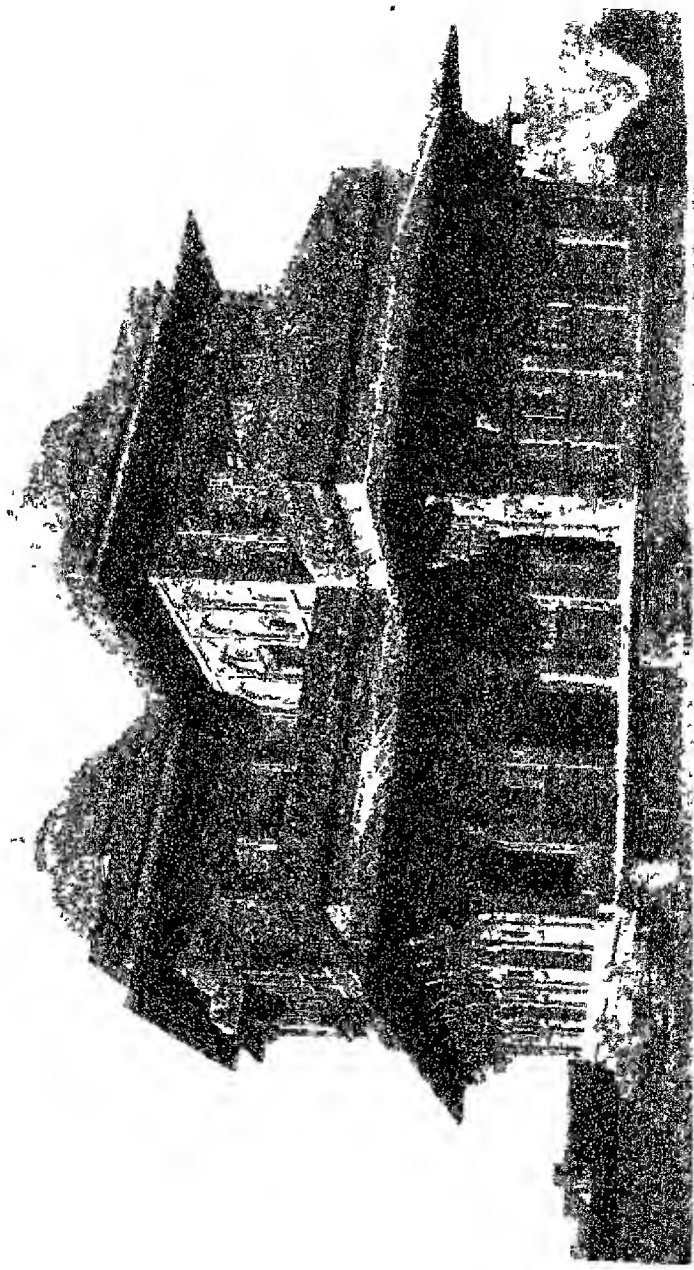
(Plates II and VI), we see that both the exterior and interior walls are minutely and elaborately carved and to such an extent that they attract the attention of even the most casual observer. "It would seem," says Mr. Koene in speaking of them, "as if a Chinese ivory worker had been employed upon a Cyclopean monument. The language of Victor Hugo is very applicable to this house. Everywhere was magnificence of once refined and stupendous; if it was not the most diminutive of palaces it was the most gigantic of jewel cases."¹ Fergusson also enlarges the carrying of this and the Turkish Sultan's house, and says they are the richest and most characteristic of all the buildings here (Fathpur Sikri). They are small, but it is impossible to conceive anything so picturesque in outline, or any building carved and ornamented to such an extent, without the smallest approach to being overdone or in bad taste.

Speaking generally, the design of one facade is like the other, but the detail on the western front is more carefully executed and is in a better state of preservation than on the others. It is on this side that the date of the erection of the building is recorded.

The entrance porches (see ground plan, Plate III) are seen in elevation on the left and right hand sides of Plate II and in section on Plate VI whilst explanatory details are shown on Plates VIII, IX, and X. They are covered by a double roof and in order to obtain an imposing elevation the outer one has been made considerably higher than the inner. From the section through the porch (Plate IX) it will also be seen that the intervening space between the two, a distance of some 8'-0", is hollow. This is not apparent from the outside, and one is apt to think, on comparing the exterior with the interior, that the porch is ceiled with a solid roof. The interior walls are divided into three bays by richly carved pilasters surmounted by fan-like shaped brackets placed horizontally to the capitals, and which meet above deep wall recesses, enclosed by borders carved in unison with the pilasters, placed midway between each of the piers. An ornamented dado occupies the space between the floor and the bottom of the recesses, but the rest of the wall is left plain with the exception of the entrance jambs (seen to the right of the drawing), which are elaborately chiselled with geometrical devices. The ceiling is richly carved and is chiefly of raised octagons upon a ground studded with leaf rosettes. The sides of the octagons are splayed and project about half an inch from the ground. The cornice is *cyma recta* moulded and enriched by leaf ornament. The ceiling is one of the best and most effective within Fathpur Sikri, and would look equally well carved in wood or moulded in plaster as it does in stone. In keeping with the interior, the exterior walls of the porch (Plate VIII) are also broken up into bays by pilasters, but into five instead of three. In every other instance throughout the house the exterior piers are ranged opposite those on the interior walls, but with the porches the case is different. The two outer bays are made the same size, the next two also balance, but are bigger than the outer ones, whereas the middle bay is one by itself and is larger than either of the others. Between each bay is an arched recess, some 12" deep, and like those on the inside of the porch they are enclosed by

¹ H. Koene to J. H. & Co. page 75

² Fergusson, *History of India*, 1868, page 374



broad oblong borders, carved with various floral designs. They stand upon moulded sills, three or four inches in thickness, which continue through the wall and serve as bond or through-stones to the masonry. From the bottom of the sill down to the sur-plinth the ashlar is of one slab of stone and like the interior wall it is wrought into a panolled and carved dado. The drawing shows how beautifully the pilasters are carved. Upon each pilaster are three panels enclosed within florid scroll carved borders. The upper and lower panels are alike in design, but the middle one is varied. The central panel of the end pier, on the right of the drawing, is exceptionally well carved with a beautiful open scroll reminding one somewhat of the scrolls found upon late Celtic work. The top and bottom panels on the corresponding pier, on the left of the plate, are almost as well executed, but with quite a different design, and one which although not the same in every respect is closely allied to the central panel of the fourth pier from the left side of the drawing.

Instead of the bracketing used above the piers on the inside of the porch, an enriched arched arcade has been introduced. The arches are all stilted and the spandril pieces above are delicately carved with scrolls, woven round lotus patera in the middle. In the tympana below are small shields carved with leaves. Surmounting the arcade is a deep drip-stone or eave supported on handsome massive brackets springing from the fronts of the caps of the pilasters and which appear in elevation on the drawing. Over the drip-stone is a rich frieze detailed on Plate XLIV. The roof is of cement, but finished off along the top by a stone ridge, leaf-carved and surmounted at the ends by moulded circular finials.

Reverting again to its construction, we find a similar contrivance has been resorted to in forming the domes over two upper rooms. This is apparent from the section through the building given on Plate VI, which shows the elevation of one of the domes and the section of the other and the outer shell in juxtaposition with the inner. Had this device not been resorted to, we should have had one of two things: either a very lofty room out of proportion to its dimensions, or a very squat and ugly external dome, which would entirely have spoilt the appearance of the facade. By adopting this mode of construction these evils were avoided, and at the same time, to some extent, additional coolness was secured to the room, which in a hot country like India is a thing of paramount importance.

On plan the upper rooms are square, although ceiled by domes. In order to accomplish this, stone lintels supported on massive brackets (see Plates XI, XII, and XIII), have been placed across the upper corners of the room, thus altering the square into an octagonal shape. Across the angles of the octagon other stones have been placed, and by so doing a drum of sixteen sides has been produced, and upon this the cupola rests. The cupola is circular on plan, but of a flattened segmental-like section. Interiorly the cupola is divided into sixteen panels by raised flat ribs, springing from a slightly-moulded cornice capping the drum, and which terminate upon a very effective and well carved key-stone boss in the crown of the dome. The face of the drum is carved with a raised repeating pattern of trefoil outline upon a ground of leaf ornamentation. A detail of this is shown on Plate XIV, from which it will be seen that the raised ribs are of V section and channelled

on top. The channelling of the top of the ribs is rather a peculiar feature and is seldom met with, although it is seen sometimes in the geometrical tracery upon the walls and the jali screens in the windows and elsewhere. Outside, the dome is of cement but the drum is of stone and girdled by a coarsely moulded string course, surmounted by a deep ornamental band in blue and red colour whilst the face of the string course is banded with white and red horizontal bands. A detail of this is given in Fig. 1 Plate XLVIII. The same plate affords an illustration of the parapet around the top of the building. The coping is flat and unweathered, and along the bottom of the parapet is a plainly moulded string course. The interspace is embellished with a pointed areading raised an inch from the ground, and its ends are stopped out at the bottom after the form of a Greek cross. The ground is carved beneath the merlon of the embattlements with leaves, triangularly disposed, and finished off at the top like a *fleur-de-lis*.

The lower rooms (Plates XV and XVI) are ceiled in a different way from the upper ones by flat slabs of stone, extending in one unbroken piece from wall to wall a distance of 16'-0" and varying from 2'-1" to 1'-3" in width. The ends of the slabs are supported on a bold and beautifully-carved cornice, forming the upper part of a unique and rich entablature—consisting of a row of deeply arched pendentives springing from the sides of scroll-carved buttresses projecting at right angles from the walls upon corbels, terminating in pretty and enriched bell-shaped pendants. Details of the entablature are shown in Plate XVII. This should be compared with Plate XVIII, which is an elevation of the entire south side of the south-east ground floor room. From the design of the room one is almost inclined to think that the architect had some knowledge of *The Orders*, and was influenced by them in maturing his plans. This is more particularly apparent from the way the pilasters have been introduced round the walls, although no canon has been strictly conformed with in working out their proportions. The relation of the diameter of the shaft to its height more closely approaches the proportions laid down for the Tuscan Order, being about seven and a half diameters in height measured from the bottom of the base to the top of the capital. Each side of the chamber is divided into three bays by pilasters, and in each instance there is a doorway in the central bay, whilst in the others are recesses. These are set back from the face of the wall some 2" and are seen in section as well as in elevation on the drawing, which also shows a full view of the entablature round the upper part of the room. Over the exterior doors, of which there are two to each room, as well as two interior doors leading from one chamber into another, is a pierced stone fan-light screen. Some of these during recent years (the house having been turned into a 'Visitors' bungalow) have much, to the detriment of the room, been backed by upright slabs of stone. In the apertures beneath the fan-light were doors, probably of stone, which, as will be seen from the drawing, were swung on stone sockets and tenons. They are now filled in by modern wooden doors. A section through one of the pendentives of the entablature is seen on the side of Plate XVII and a half plan is given just above it. The upper member of the cornice resembles a *gymsa-reversa* in general contour, and is carved with a shell-like ornament ending off in vertical leaf ends. The lower member is more

of a cavetto in form and is richly cut with bold incised leaves in high relief. Below this is a deep band of pretty floral scroll carving, raised about a quarter of an inch from the surface, which permeates down the buttress-like pieces between the pendentives. The architrave below is of like contour to the cornice, and is also similarly carved, with the addition that the flat member above the cavetto is also enriched.

The style of the carving upon the wall, which, as we saw, called forth the admiration of Fergusson, is detailed on Plate XIX, which shows an entire bay of the east side of the north-west room. The bay is enclosed between two well proportioned pilasters resting on bases similarly carved to those shown on Plate XX, and crowned by equally elaborate caps of like detail to those given on Plate XXI. Midway between the two pilasters is a deep oblong-shaped niche or recess closed at the top by a pretty four-centred vaulted arch, carved on the front with cuspings springing from moulded semi-pendants on each side of the opening. The spandrels over the arch are slightly recessed and are carved in the middle by small paterie enclosed by a plain narrow border which becomes wider as it descends and stops on the bottom of a richly carved frame 6" in width, and projected an inch in advance of the face of the wall surrounding the whole niche. This frame stands over a moulded and facet-carved sill, and the wall between it and floor is richly carved with geometrical and floral patterns similar in design to those detailed on Plates XXIV, XXV, XXVI.

The shafts of the pilasters enclosing the bays project 6" from the face of the wall, and along the angles they are quirk moulded. Each is divided into three panels, delicately and minutely chiselled with geometrical designs surrounded by floral borders. They are crowned by massive brackets, cut out of solid pieces of stone projecting 6" from the face of the wall and extending in one unbroken piece from the under side of the lintels over the doorways down to the caps of the pilasters. They are stepped out in three tiers and in shape resemble those supporting the breast-summers of the verandah round the Turkish Sulţána's house. Beneath the upper and lower tiers are circular leaf-carved pendants terminating in twisted knobs and crowned by square capitals: that beneath the lower tier is bulbous in form whilst that under the upper is bell-shaped and twisted. The middle tier is bracketed out and its peculiar outline (see drawing) forms one of the characteristic features of the Moghal style of architecture as seen at Fathpur-Sikri. It is more than probable that an elephant's head with an upturned trunk served as the original model from which it was copied. The caps of the pilasters are cut out of one piece of stone the shafts of another, and the bases form a third stone. The details of their mouldings are given to a large scale on the left hand side of the drawing.

The designs upon the masonry below the recesses in the walls, between the pilasters, vary considerably, and typical specimens are detailed on Plates XXIV, XXV and XXVI, whilst Plates XXII and XXIII present details of the recesses themselves. In each case there is a small oblong panel of carving in the centre, bounded by a small tooth-carved border, and beyond this is a field of intricate geometrical ornamentation, raised from one-eighth to a quarter of an inch above the ground. Enclosing the field is another tooth-carved border, and this in its turn is confined by a broader band carved with a repeating interlacing leaf scroll. The panel shown on

Fig 1 Plate XXIV, is from the north-west ground floor room, and the design upon it is of Arabian origin. Fig 2 of Plate XXIV is from the same room. But here the treatment of the outer border is varied, and the central panel is of quite a different design and is twin-sister to that shown on Fig 1, Plate XXVII taken from the north east ground floor room. The panels shown on Plate XXV Fig 1, and Plate XXVI, Fig 1, are both of geometrical and more rigid design than those given in either of the foregoing illustrations. The latter (Fig 1, Plate XXVI) is the more pleasing of the two, and the background is studded with small rosettes. One of the prettiest wall panels in the house is shown on Plate XXV, Fig 2. The centre is delicately carved with an arabesque pattern, free in design and conception, and is enclosed by a narrow tooth-carved border, bounded by a field of intricate geometrical carving, Arabian in feeling. This is edged by another tooth-carved border, surrounded by a broader one, scroll and leaf-ornamented. The leaves grow out of the meanders, and unite over the diverging lines of the scroll, upon the sides of the border, and nicely fill up the ground.

Plate XXVIII shows a detail of the pilasters forming the angle jambs of the door openings between the north-east and north-west ground floor rooms, and should be studied along with Plate XIX. The large brackets shown above the pilasters on that drawing in side elevation appear here in front elevation. To support the breast-summer carrying the wall above the opening a couple of brackets have been placed close together over each of the pilasters. Lanking the tops of the pilasters together is a string-band of the same depth as the capital and similarly carved. The bottoms are also connected by a plinth along the top similarly moulded as the bases and ornamented in the centre with a semi-rosette.

The next drawing (Plate XXIX) is a detail of a pilaster on the west side of the doorway leading from the north-east into the north-west lower room. The ornament upon it is closely allied to that shown on the preceding plate, and the base is carved after the style of others with a semi-rosette at the bottom, resting upon a plinth. At the corners are carved angle-ears terminating at the top in semi *fleur-de-lis*. Emerging from the middle of the mouldings along the top of the base is a raised and undulating band of scroll carving, which encircles the semi-rosette above the plinth and dies away into the carved ears at the corners. The face of the pilaster is enriched by three oblong panels surrounded by scroll borders. Both the top and bottom panels are filled in with interlacing chain-like carving, and the middle one is ornamented with a *bezant* design. Both the upper and lower portions of the shaft are chiselled with a couple of narrow lozenge bands separated by a plain one inscribed in the case of the bottom band with the sculptor's name. The capital is richly carved, but from the drawing it will be observed how careless the stone masons were in finishing off their work. They appear to have paid little regard to the fundamental rules of their craft, and whether the bed of a stone was truly worked or not, little they cared. As a result, one often finds, as in the present instance, that the masonry is all askew, and that the perpendicular lines are not at right angles to the horizontal ones. The capital of the pilaster projects $1\frac{3}{4}$ " from the face of a bracket between it and the door lintel above. Like the brackets shown on Plate XIX,

these are cut out of one piece of stone and stepped into three tiers edged on the outer side with bevel reel, and leaf carving. The face is enriched with raised ornament in the form of quatre-foils and leaves. The leaves fall upon and conceal the intersecting points of the foils, and are united by narrow stems, bent into the shape of lozenges.

Dividing the bracket into two main parts is a flat perpendicular space, the width of the pilaster and the height of the bracket relieved from bareness by the introduction of a rich and beautifully-cut circular sunk leaf patera in two tiers. Circumscribing the inner tier is a narrow border of minute bead carving, between two narrow uncarved bands. The outer tier is similarly banded and is enclosed by a sunk square panel, the corners of which are filled in with crisply cut leaves. The half of the bracket on the left hand side of the pilaster balances with a similar one on the opposite side of the doorway, and these two combined form a very uncommon doorhead. The full effect of the treatment can be studied from Plate XXX, which shows the upper part of the door leading from the north-east to the north-west ground floor room. In outline the brackets coincide with those about which we have just been speaking: but the carving is varied, and not so well executed. The scrolls are badly formed and carelessly drawn, and some of the horizontal lines in other parts of the brackets are not at right angles to the perpendiculars. This is also noticeable in the horizontal bands upon the top of the shafts of the pilasters, between which and the necking of the capital there is quite a wedge-shaped piece. In keeping with the other parts, these pilasters are ornamented with geometrical panels enclosed by scroll-carved borders. The faces of the brackets above the capitals of the piers are carved like those shown on Plate XXX with pateræ, but a noticeable difference will be observed in the designs. The centre piece is larger, though of similar design, but it is surrounded by a bevel border of honeysuckle-like leaves spirally arranged and enclosed within a rectangular frame, the corners of which are carved with trilobate leaves. The depth of the carving and the contours of the mouldings are shown by hatched sectional lines upon the drawing. Upon the abacus of each capital, the mason who wrought it has left us his name, and from the circumstance that it is cut in Hindi characters the inference is that he was a Hindû.

Plate XXXI exhibits a couple of charmingly carved pilasters from the south-west lower room. In each are three panels enclosed by borders, in the one case scroll-carved after an Arabian pattern derived probably from a Roman model, and in the other by a creeper pattern. In both instances the central panel is filled with conventional leaf carving. The designs however, are unlike: in one case the tendrils are curled round to form eight intertwined scrolls arranged in two perpendicular rows of four to each row, whilst in the other instance the leaves radiate from the points of a small octagon in the centre of the panel and form semi-octagons at the top and the bottom ends, enclosed within a raised border of semicircles, circularly grouped round the outer ends of the leaves. The upper and lower panels are of geometrical patterns. The patterns upon the left hand pilaster are decidedly Arabian in feeling and coincide with one another as do those on the opposite pier. These latter are very effective, and the design is often met with on old Indian carved doors. It consists of a star and

diaper pattern. The stars are sunk, studded with minute rosettes, and are formed out of the sides of raised crosses of a St. Andrew's shape, with pointed ends, ranged in diagonal rows across the face of the panel. The variety of the designs enriching the pilasters throughout the house is marvellous, and shows their designers were not only possessed of fertile imaginations but that they were thoroughly *au fait* with geometry and the principles of Arabian art, and that, like the Moors and Arabs, believed in one of the first laws in Architecture, *viz.* to decorate construction, never to construct the decoration."

Plates XXXII, XXXIII, and XXXIII show some of the patterns upon the pilasters in detail. Fig. 8, Plate XXXIIa, is a beautiful spiral scroll from one of the interior pilasters on the north wall of the northern porch (Plate IX), and reminds one somewhat of Celtic ornamentation of a late period, when the ends of the scrolls terminated in heads, tails and limbs of grotesque animals. But instead of such terminations the spirals finish off in leaf ends and fill up in angular space between the side of the panel and the outer twist of the spiral. Figs 1, 2, Plate XXXIIa, Fig. 2, Plate XXXII, and Fig. 1 of Plate XXXIII exhibit more designs in which conventional leaf foliage freely intermingles with a raised fretwork pattern permeating throughout the panel in foiled bands raised about one-eighth to one-fourth of an inch above the surface and very slightly in advance of the foliage. In some instances the bands are quite flat and in others they are of a channelled section. The peculiar shape of the leaves should be noticed, and the way they are carved where they re-enter the inside curve of the spiral stem. A strong family resemblance to Saracenic carving is traceable. The panel shown on Fig. 2 Plate XXXII, is particularly pleasing, and might advantageously be copied in brass, copper, silver, gold and would look well worked up as finger plates, stamped leather book covers, tops of boxes, &c. The panel No. 1, Plate XXXII, and panels Nos. 2 and 3, Plate XXXIII, show a more rigid style of ornamentation, being composed of straight lines worked into geometrical forms, instead of curved ones. Both Figs. 2 and 3, Plate XXXIII, are rather uncommon, and, though simple, are very effective. The pattern on Fig. 3, from the north-east ground floor room, is also found upon the interior walls of the upper room on the south-east corner of the house which we see from Plates XXXIV, XXXV, are as richly decorated as those upon the ground floor. The latter plate is a drawing of a portion of the west wall of the north-west chamber, and shows that the upper walls, like the lower ones, are cut up by recesses. They are arched at the top, and divided into two compartments by a longitudinal stone shelf beautifully carved on the front with a continuous leaf scroll of a spiral form, in keeping with the border surrounding the recess. The curves of the scrolls are beautifully formed, and the end of each spiral terminates in leaves which fall upon and cross over the tendrils and fill up the space between them and the narrow outer border, which is slightly raised above the surface and bounded on the outer edge by tooth-carving. The arch over the top of the recess is four-centred and stilted, and the spandrels are carved with leaf rosettes. A section showing the depth of the recess (1'-3") is given on the side of the drawing and a plan of it at the bottom. The wall surface below the recess is panelled and enriched by a similar design to that shown on Plate XXXIV, which

illustrates an entire bay of the adjacent chamber standing over the south-east ground floor room. The wall recesses are of quite a different shape to those in the adjoining room. Instead of the pointed arched opening the top is more elliptical in form and the lower compartment is scalloped out round the sides after examples met with in Persia and Burma. The surface is carried like the panel shown on Fig. 3 Plate XXXIII. Enclosing the whole bay is a frame, elaborately wrought with leaf and scroll foliage arranged in two parallel undulating lines. The pattern is most skillfully manipulated at the angles where the rails and styles meet and the way in which it is treated is well worthy of study. The line flows easily and gracefully one into the other, all harshness is avoided, and the effect is most pleasing.

The remaining plates deal chiefly with the decoration on the exterior of the house (see Plates Ix and II) which is almost as richly carved as the interior. Plate XXXVI is a drawing to a large scale of the north-eastern doorway, and should be studied along with Plate XXXVII. On each side of the doorway a pilaster projects 4' from the face of the wall, panelled and profusely carved, in keeping with others upon the façades. The one on the right has suffered from climatic influence and the stone has weathered badly, but sufficient of the design upon its panels remains to show that they were the counterpart to those upon the opposite pilaster. The caps and bases are moulded and carved, and over them richly sculptured brackets, Hindú in character which are given in side elevation on Plate XXXVII, Fig. 1, project. They support a deep sloping eave running round the entire building, the soffits of which is enriched with a variety of carved designs in relief (Plate XXXVII, Fig. 2). Over the fan-light above the doorway is a lintel supported on Hindú brackets, in front of which is a Saracenic arched slab of stone, 6" in thickness, in two pieces. On each side of the springing a small bracket projects, carved with a grotesque elephant. The trunk of the animal is thrown upwards and issuing from its gaping mouth is a scroll, which connects with a *sungfara*¹ curving, running round the intrados of the arch. The front of the arch is channelled with a double row of feather-like ornament, and the spandrels over are sunk and carved with leaf pattern encircled with flowing foliage. The centre of the lintel resting upon the brackets in the tympanum of the arch is prettily ornamented with a rosette supported by a pair of pincers holding garlands in their beaks, disposed around the piers and upon the field of the lintel. Between this and behind the architrave over the door, the tympanum is filled on with a *jali* screen sun-light, through which light and air pass to the room behind. Above the door is a deep eave shown on elevation on the right hand side of the drawing (Plate XXXVI), but in order to show the entire front of the supporting brackets, it has been omitted on the left side.

This plate well exemplifies the freedom with which Hindú architecture was intermingled with Muhammedan during the middle of the 16th century in Upper India, and which gave rise to a style peculiar to that part of the country known as 'The mixed Hindú-Muhammedan style'. Here both the Hindú bracket and the Muhammedan arch are ingeniously combined, and with pleasing effect. The arch

¹ The *sungfara* is a kind of large crane, which in a conventionalized form is repeatedly introduced about the various buildings beneath the archways as cusping.

springing from the abacus of the pilaster caps; but in earlier periods the intrados of the arch was continued in a straight line a little below the springing, and terminated in a pendant, or was often, as in the masjids at Jaunpur, continued to the ground by a thick and often decorated octagonal shaft. This was even practised down to Akbar's time, and an example may be seen in the Nagina Masjid abutting on the high viaduct leading from 'Jâd-b-Bair's' palace towards the Hathi Pol. Subsequently the arch was continued in one unbroken straight line to the ground, as in the Moti Masjid in the Fort, Agra.

Another good example of the arched entrance of the period is exhibited in elevation and section on Plate XXXVIII, and shows the upper part of a doorway on the north facade leading into the same room as the doorway just described. As the design is similar to that, it is unnecessary to describe it in detail. The chief difference lies in the treatment of the decoration upon the lintel beneath the tympanum, which in this instance is also sculptured with a patera supported by peacocks. The patera here, however, is of two tiers of leaves instead of one, and is unclosed by a beaded band. The tails of the birds instead of being curled over towards the top of the arch, extend in a horizontal line right across the face of the lintel, which in the other door we saw was carved with leafage. The rectangular space at the top of the bracket supporting the lintel is sculptured with Brahmâ ducks with garlands drooping from their beaks, whereas the corresponding space in the other door was to have been ornamented by a circular leaf diaper, which is evident by the outline pointed on the stone by the mason but never finished. The spandrels were intricately carved, but the carving has decayed and the flat outer band of the arch was encircled with a feathery ornament, whilst the intrados was ornamented with orange-shaped ensipings emerging from the open mouths of grotesque animals resting upon brackets at the springing, which, were it not for an upper and lower row of jagged teeth, might be intended for elephants.

Plates XXXIX, XL, and XLI afford other details of the style of decoration upon exterior walls of the building, between the dripstone, running round it on a level with the top of the ground floor doors and the panelled plinth (Plate VII). As was seen from Plates I and II the entire wall space is divided into bays by pilasters. The tops are arched with slabs of stone wrought into the form of pointed arches, after the manner of those over the doorways shown on Plates XXIX and XXXVIII, and which rest upon the caps of the pilasters. In the middle of each bay, upon a moulded sill, is a niche, closed at the top by a pointed arch, springing from moulded brackets projecting from the sides of the stepped reveals of the niche, and this is surrounded by a border in some instances carved with floral designs and in others by geometrical frets. The masonry between the head of the niche and the underside of the arcade connecting the tops of the pilasters is, in most cases, beautified with leaf rosettes (see Plate XXXIX) enclosed within a raised pear-shaped shield. The dado along the bottom of the bays is panelled, and each panel is confined within a frame of foliage. The bays vary in width, those at the angles of the house (Plates XL and XLI) being narrower than the others. The archways over the niches above the dado are also varied in treatment, being divided in some cases by a horizontal



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shelf into two parts, in the upper of which is a leaf patera in relief, of a pear shape, whereas in the lower there is a round boss.

Plate XXXVI afforded an example of the ornamentation upon the pilasters separating the bays and Plate XLIX still further exemplifies this. The pier shown on the drawings is from the doorway on the west facade leading into the south-western chamber now used by visitors as a sitting room. On the north side it breaks forward from the outer face of the wall 3½' and returns and stops on the jamb of the doorway. It is enriched, in harmony with the other pilasters by three horizontal panels confined by a border of continuous entwining scroll ornamentation. Each is carved with an elaborate leaf and geometric diaper. The upper and lower panels assimilate; but the diaper upon the central panel is of different design and less rigid than the others. The top and bottom of the shaft is channelled with a horizontal band of small raised embossed lozenges, divided into four sections by single leaf carved diapers.

Over the top band was found the inscription (hitherto unnoticed) giving the date of the erection of the house, which was referred to at the commencement of this chapter. From this it appears to have been built in Samrat 1629 (A D 1572) during the reign of Akbar Padishāh. The side of the pier is carved differently from the front, as will be seen from the elevation on the side of the drawing. The contours of the mouldings of the capitals and bases are delineated on the left of the plate.

Plate XLII gives a detail of the upper part of the entrance of the north porch (see Plates VIII and XLIII). It is similar to the entrance to the south porch, but the detail on it is slightly varied. It is similarly constructed to the entrance, illustrated on Plates XXXVI and XXXVIII, and so needs little in the way of description. The spandrels or the triangular spaces between the outer curve or extrados of the arch, and the rectangular border enclosing it, are exquisitely carved with conventional leaf foliage, grouped in graceful scrolls round a rich circular patera in the centre, shown in section on the side of the drawing. The patera is in two concentric tiers an inner and an outer one and the former grows from the under side of a small twisted knob in the centre of the patera, which projects 1½' from the face of the spandrel, and is ornamented with eight flat leaves. The outer tier emerges from the under side of the inner one and is enriched with fourteen leaves, with incised tips. The leaves radiate from the centre, and between and under each is another leaf, but spear-shaped. The scrolls of the carving around the boss are caught up here and there by little circular rosettes, and the leaves at the ends of the scrolls have that peculiar re-entering curve which is so prominent in Arabian and Persian ornament. The brackets are carved with both floral and geometrical carving, and are each cut out of one piece of stone.

The dripstone referred to in describing Plate XXXVI protects the carving to some extent from the weather, but, notwithstanding this, an incroad is being made upon it, and in course of time it must eventually succumb to this influence.

Above the dripstone is a rich frieze illustrated in detail on Plate XLIV. It is divided into two main portions by a bold projecting string-course roughly *cyma* moulded along the top and bottom. The lower *cyma* is leaf-ornamented, but the

upper has very properly been left plain as being unsheltered any carving upon it would naturally soon decay. Beneath the lower member is a rich band of diaper, and beneath this again is a fringe of leafage. Surmounting the upper *cyms* of the string moulding is a second diaper band, and from that to the top of the frieze, a distance of 2'-0", the face of the masonry is ornamented with a raised pointed embossed arcade the ends of which are scalloped, the field being carved with semi-rosettes and small heart-shaped shields.

Continuing our examination of the exterior of the house, we proceed to the upper storey by means of steep staircases at the angles of the building, and find the walls like those on the ground, both panelled and carved, but nothing like so elaborately. Plates XLV and XLVI show the entrances to the two corner rooms. The former leads to the north-west, and the latter to the south-east chamber. In both instances a string-moulding ornamented with facets runs below the threshold, and the door jambs are moulded and splayed. The architrave round the door, shown on Plate XLV is enriched with facets the ubiquitous bead and reel, and that double or *cyms*-like curve natural in creeper tracery, is doubly treased upon the splay between the facets. The architraves upon the other door are cut with leaf ornament. On each side of door opening are stepped piers, in conformity with the others dividing the walls into oblong panels closed at the top by arches. In the thickness of the wall beneath the arches are pointed niches confined by raised sculptured borders resting upon moulded sills and between the tops of the niches and the arches the masonry is relieved from bareness by carved paterae. In conformity with those over the doors the arches are four centred and slightly stilted and hollowed out on the under side with the favourite *sangtra* cusping starting from little brackets at the springings. The spandrels unlike those we met with on the ground floor, are devoid of all ornamentation with the exception of a raised circular patera in the middle, consisting of six leaves hexagonally arranged, encompassed by a circle of honey-suckle ornament. The tympanum between the arch and the lintel in the case of the entrance to the south-east chamber (Plate XLVI) is pierced with a pretty fan-light, foiled at the top and filled in with stone lattice-work, but the corresponding space over the doorway, shown on Plate XLV, is solid, and ornamented with a neatly cut circular leaf rosette. On examining the drawings it will be seen that the lintels, thresholds and posts of the doorways are punctured with small circular holes. They were so done for securing the string of *pardas* and light airy screens made of cane and split bamboos, often fantastically painted and called *chils*, which whilst admitting both light and air, effectually screened the occupants from the gaze of the outsider.

An interior view of one of the doorways is given on Plate XLVII. The jambs are perfectly plain, but on each side is a richly carved pilaster, standing on an elaborately ornamented base, and crowned by an equally rich capital, from which the bracketing (before referred to, see page 5) supporting the breast-summers springs to carry the drum of the dome covering the room. As the drum is octagonal, one of its sides shows upon the drawing and as it has already been detailed on Plate XIV, there is no necessity to recur to it again. The pilasters are imposingly carved with geometric traceries and leafage, and above the door opening is a neatly cut boss

Plates L, LI, LII are details of the ornamental borders around the various wainscot panels and recesses in the walls. They are carved chiefly with spiral and undulating scrolls, relieved from severeness by conventional foliage, and flowers more or less Persian in character. Great attention has been paid to the treatment of the angles, and the pattern has been very skilfully and carefully manipulated here to avoid harshness and stiffness.

The remaining drawings (Plates LIII to LVII) deal with the numerous and varied raised patterns upon the pilasters on the exterior and interior walls. As they are drawn to a large scale and the construction lines are dotted in, they need little description. They consist principally of geometric traceries, many of them are very intricate and seldom met with, and are traceable to Persian and Arabian examples. Upon those marked A. Plates LIII, LIV, LV, the *svastika* or cross, a sacred ancient symbol, has been ingeniously introduced. The symbol is of great antiquity, and found upon the various rock-cut temples of Western India, as the *fillet* in Europe, and elsewhere. It is prevalent also in Chinese and Japanese decoration, which is probably accounted for by the spread of Buddhism from India to these countries, and being a sacred symbol, it would naturally travel with the religion. The resemblance of some of the ornamentation to Japanese and Chinese work is remarkable, and one cannot help thinking that carvers from these countries were employed upon the embellishment of the building, but though some of the designs are so suggestive of Japanese workmanship, they may after all, with the exception of the *svastika*, which is purely Indian, have probably been derived from Arabia and Persia.

CHAPTER II

JÔDH BÂI'S MAHAL

A LITTLE to the south-east of Bir Bai's house stands the largest of all the domestic buildings gracing Akbar's capital of Fathpur Sikri, erroneously known as Jôdh Bai's Mahal, and sometimes called Jahangiri Mahal. According to Blochmann, Jôdh Bai was the wife of Jahangir and not his mother, and daughter of Moth, Rājā of Jôdhpur. The same trustworthy authority tells us "there is little doubt that Jahangir's mother was the daughter of Rājā Bihārī Māl (s. Kachwaha Rājput) and sist. of Rājā Bhagwān Dās".¹ The correct name of this princess is unknown, but the title is given as Maryam-ul-Zamān, "Mary of the Age," just as Akbar's mother had the title of Maryam Makāni. This was probably the origin of the myth regarding Akbar's supposed Christian wife, whose house was described in Chapter V, Part I of this Report.

Of Akbar's wives the following are mentioned in the *Adab-ul-Jahān* :—

- (1) Sultān Ragayyā Begum (a daughter of Mirzā Hindālī, who died 84 years old, 7th Jumādā I, 1025 (*Tuzuk*, p. 401). She was Akbar's first wife (*zan-e-holīm*) but had no child by him. She tended Shāhjahān.
- (2) Sultān Salimā Begum. She was the daughter of Gulrukh Begum (a daughter of Bābar) and Mirzā Nūr-ed-dīn Muḥammad Humāyūn had destined her for Baram Khan, who married her in the beginning of Akbar's reign. After the death of Baram, Akbar in 968 married her. She died 10th Zī Q'adah, 1021. As a poetess, she is known under the name *Mokhṣi* (concealed), and must not be confounded with Zeb-un-nisā (a daughter of Aurangzeb's), who has the same poetical name.
- (3) Daughter of Rājā Bihārī Māl and sister of Rājā Bhagwān Dās. Akbar married her in 968 at Sambar.
- (4) The beautiful wife of Abdul Wāsi', married in 970.
- (5) Bibi Daulat Shāh.
- (6) A daughter of Abdullāh Khan Moghul.
- (7) A daughter of Mirān Mubārak Shāh, of Khāndes.²

The section from which this quotation has been taken also mentions Jôdh Bâi as being one of Akbar's wives, but further on, amongst the 'Additional Notes,' page 610, Blochmann retracts the assertion, and distinctly says she was not the wife of Akbar, but of his son Jahāngir. Of these wives, the chief was Sultāna Ragayyā, and it may be that the palace we are about to describe was appropriated to her, but from the distinct Hindū feeling pervading the whole design, and from the fact that sculptures

¹ *Amir Akbar*, translation by H. Blochmann, page 199.

² *Adab-ul-Jahān*, Blochmann's ed., page 303.

of Hindu deities have been found in the building during recent years, the probabilities are in favour of the view that it was the abode of a Hindu princess—possibly the mother of Jahangir. The building is probably the oldest in the city and was erected soon after Akbar decided on making Fathpur Sikri a royal residence. There is but little difference between Akbar's buildings and those of his son Jahangir, and in the absence of inscriptions or reliable historic statements it is difficult to determine to which of the two reigns the work belongs. A close and striking family resemblance exists between this palace and Jahangir's in the Fort at Agra, but from various indications we may assume that of the two this is the earlier. The free use of stone lintels, the absence of the *arch* and all timber mark both alike. In each instance the doorways, window openings, &c., are spanned by stone lintels resting on massive brackets, but the earlier date of Jodh Bai's palace is marked by the absence of the *archlike* tops so freely carved with geometrical ornamentation, over the entrances, doorways, wall recesses &c. The design of Jodh Bai's palace is simpler and altogether plainer than Jahangir's Mahal which in many respects is more closely allied to Bir Bai's house. In design Bir Bai's house, Jahangir's Mahal, and Jodh Bai's palace all betray a strong Hindu influence, but in Jodh Bai's palace it is much more noticeable than in either of the others. The bell and chain, one of the oldest Hindu ornaments, is freely carved upon the piers, and with the exception of the Panch Mahal, this is the only building in Fathpur Sikri in which we meet with it. We also find colour decoration upon the parapets and upon the interior and exterior of the domes, and blue encaustic tiling upon the roofs of the upper chambers, and this again marks the earliness of the work. It should be remembered that it was about 1540 A.D. or a little before the erection of this palace, that colour decoration was introduced by the Muhammadans upon their buildings in India. One of the first buildings ornamented with encaustic tiling, in Upper India at any rate, was the Kila Kona Masjid at Delhi, erected in 1540 A.D.

Apart from the design the building is full of interest and is well worthy of careful and attentive study. It is complete in itself and shows the planning and arrangements of a Muhammadan palace of the middle part of the 16th century, belonging to the Moghul School of Architecture, which arose under Akbar and followed upon the third Pathan School of Sher Shah's time.

On referring to the ground plan, Plate LVIII, we find the building consists of a rectangular block, measuring 231'-5" from north to south by 215'-0" from east to west enclosing a large open quadrangle 179'-0" by 161'-0". Surrounding this are suites of single-storeyed rooms, or corridors, 27'-0" in depth from out to out, uniting four main double-storeyed blocks one in the centre of each side of the quadrangle. That on the east side of the quadrangle forms a vestibule to the only entrance to the building, that immediately opposite it, if the tradition may be trusted, was used as a chapel, whilst those on the north and south sides of the quadrangle probably served as reception rooms. On each of the sides, both of the vestibule and the chapel, are two small oblong-shaped rooms. The two rooms abutting on the main walls of these apartments are roofed partly by arches, but with this exception the whole of the



rooms on the ground floor are covered with flat roofs. On the sides of the north and south blocks, instead of there being windows, there is only one. These are connected with others two storeys high in the angles of the building and with those on the sides of the entrance-vestibule and the "chapel," by means of the corridors before spoken of.

Issuing out from the south external wall of the building is a structure measuring 121'-0" by 35'-0", comprising the private baths of the palace. It is accessible from the palace by means of two narrow passages, one on the east and the other on the west side of the main south block, opening into yards, with small rooms round the sides, which were used as latrines. The baths are between the two yards. They were heated like Turkish baths by hot air, the flues running under the floors, whilst both hot and cold water was obtainable from reservoirs built up on the sides of the rooms and fed from masonry channels on the outside of the exterior walls. The apartments are covered by domes, and round the walls were coloured plaster dados. The chief rooms are of half-octagons in shape and are built of rough rubble coated with stucco.

But to return to the palace itself. The quadrangle is flagged with stones diagonally arranged and a stone drain runs along the sides to carry the rain-water off. In the centre is a small stone tank. Staircases lead up from the sides of each of the main blocks to a second floor, the planning of which can be studied from Plate LIX. Over the entrance on the east side of the building are two small rooms with balconies facing eastwards, and above the 'chapel,' on the opposite side of the quadrangle, is a single room 85'-4" by 23'-4" with a row of columns down the centre. Surmounting the north and south blocks are long chambers 35'-6" by 10'-7", covered by waggon-shaped stone roofs (Plates LXVII and LXVIII), and between them and the ground floor apartments is an intermediate, or *entresol*, floor. This floor shows on the plan (Plate LIX), along with the other rooms, whilst the plan of the waggon-vaulted rooms over it is given on the side of the drawing. According to tradition, the intermediate floor on the north side of the palace was used by Akbar as a dining room. A doorway leads from it into a large apartment on the north, enclosed by open screens known as the *Hawa Mahal*, and at the east and west ends are staircases. That on the west connects with a viaduct (see Plate CI, Part I), to be spoken of hereafter, leading towards the *Hathi Pöl*, or elephant gate to the west of the palace. The staircases upon the sides of the corresponding room on the south side of the quadrangle lead out on to the roof of the baths upon which are the latrines serving the second floor. In front of the waggon-vaulted apartments above the intermediate floors are promenades (see Plate LIX, and Fig. 3, Plate LXVII), 20'-7" x 54'-0", formed on the roof of the reception room. Small flights of steps lead down from the east and west ends of the promenades to the flat roofs over the corridors on the ground floor connecting the four main blocks in the centres of the quadrangle façades with the rooms in the angles of the courtyard. By considerably raising the exterior walls of the corridors their roofs were hidden from the outside of the palace and converted into a recreation ground, or walk.

There is a solemnness and severeness about the design of the façades of the palace, not at all unpleasing, and which is characteristic of early Muhammadan archi-

ture. This is not so noticeable in the other buildings at Pathpūr Sikri, and is another reason for regarding this building as one of the earliest, if not the earliest in the city.

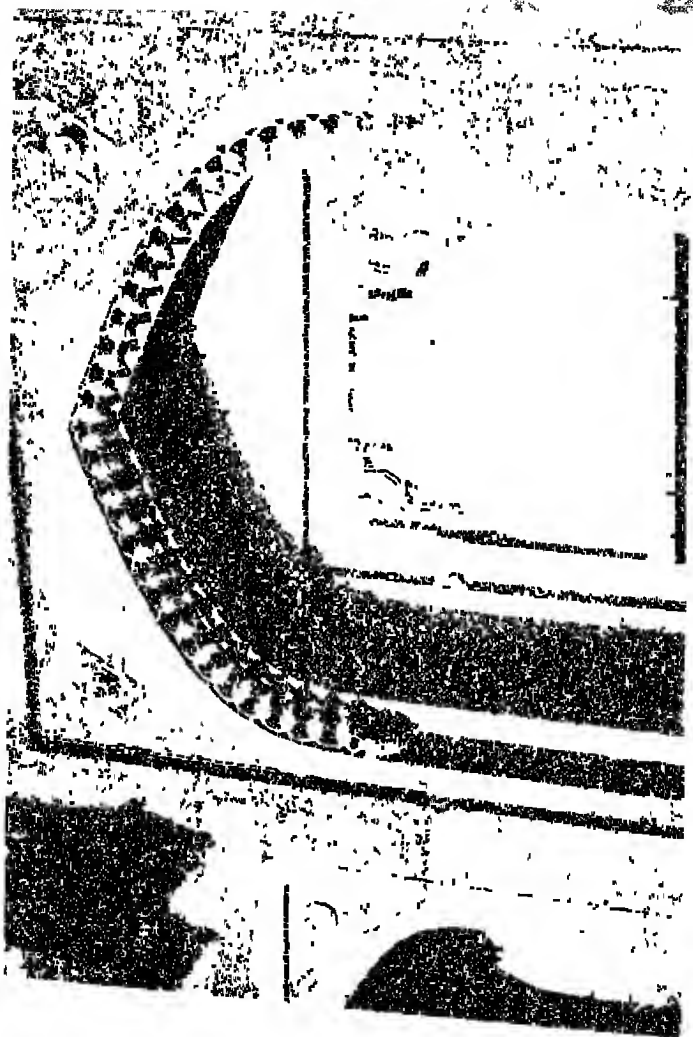
The east facade is given on Fig. 1, Plate LX and the north facade in Fig. 2 on the same plate. As the other elevations are almost counterparts of these in design, they are not produced. As before mentioned, the only entrance to the palace is on the east side. It is detailed on the next two plates Nos. LXI and LXII. As it led to a *sandua*, and that a royal one, it was jealously guarded, after the prevailing custom of the east by eunuchs. In speaking of the Imperial Harem, the *Min-i-Akbari* says: "the inside of the Harem is guarded by sober and active women, the most trustworthy of them are placed about the apartments of his Majesty. Outside the enclosure the eunuchs are placed, and at a proper distance there is a guard of faithful *Ittaphis* beyond whom are the porters of the gates. Besides, on all four sides, are guards of nobles, *Ahadi*, and other troops according to their ranks."

The small structure seen on the left of the entrance (Fig. 1, Plate LX) probably served as the *Begum's* guard house. It was detached from the entrance, but was connected by a high fence-wall running parallel to it, the foundations of which are still traceable, to a lateral wall projecting at right angles to the palace shown in section on the right of the drawing. This wall, which so effectually screened the entrance to the palace, has been pulled down, and along with it a closed viaduct supported on piers, like that which still crosses the road to Bir Bal's house (Plate LX). The viaduct formed the connecting link between Jōdh Bai's palace and Akbar's private apartments, the *Khwaḡāh* (see Chapter I Part I). It led up from the entrance, and across the road in front of Queen Maryam's house on to the top of the cloister facing the Record Chamber, and it has only been removed during recent years. It formed a most interesting and important feature, and it is deeply to be deplored that it was ever interfered with. By means of the viaduct Akbar could pass, under cover and unseen, to the Queens' quarters without having to go outside the *sandua* precincts, and it never should have been removed.

Jōdh Bai being the biggest and most commodious of all the palaces, it is probable that Akbar spent a great portion of his time here and the viaduct afforded him easy access to the *Khwaḡāh*, Turkish Sultana's house, the *Panch Mshāl*, &c. It formed a barrier between the more private apartments and those of a more public nature, such as the Record Office, the Great Masjid, the Baths, &c. &c.

The small building shown in section on the right of the entrance (Fig. 1, Plate LX) was doubtless the sentinel's box for Queen Maryam's house, which stands a few paces to the north-east of the palace. The gabled guard house on the left side of the entrance (Fig. 1, Plate LX) stands some 50'-0" in advance of the main wall of the palace, and between it and the palace is a flat-roofed colonnade, two aisles deep by three in width. This is closed on the north side by a wall, but it is open on the south. On the north side is a water trough, 11-3' by 3'-6," with five pipes running through the north wall, by means of which water was supplied to the palace. This

¹ *Min-i-Akbari*, page 45, Blochmann's translation.



must have been a great convenience and obviated the necessity of *dhikatis* entering the *sunia* precincts. On the extreme left of the drawing are given in elevation the baths before alluded to, and on the opposite side is the *Hawa Mahal*.

The severeness of the façades is somewhat relieved by a moulded plinth and a battlemented string course running entirely round the building, on a level with and marking the roof line of the single-storeyed rooms within. Emphasizing the angles of the façades and breaking up the sky-line are four domes covering the double-storeyed apartments upon the corners of the building. From the two exterior sides of the upper rooms handsome balconies on massive stone brackets project, adding agreeably to the general effect of the design. They are drawn in detail on Plate LXXX. Two of these on the west façade have long since fallen, and the apertures have been filled up with rough and unsightly slabs of stone. That on the west side of the north-west angle room is extant and it is given in side elevation on the right hand side of the north arcade (Plate LX, Fig. 2). Immediately below it is the end wall of the royal camel stables and a part of the wall which originally screened and cut off the house-stabling from *Bir Bai*'s house and which was referred to in the preceding Chapter on page 3. In the centre of the north façade is the *Hawa Mahal*, and a foot or so to the left of it is a viaduct leading from *Jodh Bai*'s palace to the *sunia* gardens and the *Hathi Pota*. The sides of the viaduct are open, but originally they were enclosed by stone screens breast high. A portion of the screen on the south side is still standing, and it appears in elevation on the drawing. The walls of the façades are faced with stone ashlar. Deep courses alternate with narrow ones, and the effect produced is rather singular. They are packed with coarse rubble and concrete, and the narrow courses of the ashlar, $6\frac{1}{2}$ ' in thickness, form the bond or through stones. The broad courses average 1'-6" in width and are of various lengths ranging from 6'-0" to 8'-3".

The side of the entrance to the palace is shown on the left of Plate LX at Fig. 2. The entrance measures 55'-9" from out to out and projects 7'-6" in advance of the main wall. It is built in the form of a *curved-bow* (Plates LXI and LXII). The front side measures 45'-6" across and the splayed sides connecting it to the wall 10'-6". In these are narrow recesses, arched at the top, but otherwise they are plain. In the centre of the front side, Plate LXI is the entrance itself, 7'-6" in width by 11'-0" in height, closed at the top by a flat lintel supported on stone brackets (Fig. 1) coming down on to the top of plain jambs at the sides of the entrance. In front of the door is a four-centred archway continuing in an unbroken line down to the plinths (see Fig. 2), which is 2'-9" above the ground. The intrados of the (Fig. 3) arch is fringed with the favourite orange-cusping so commonly employed about most of the buildings in Fathpur Sikri. The spandrels are set back, and in the centre of each, crossed equilateral triangles are carved (Fig. 6, LXII). The hexagonal space in the centre, formed by the crossing of the triangles, is ornamented with leaf rosettes carved in high relief. Between the top of the archway and the cornice crowning the gateway, the masonry is panelled by five small vertical panels surmounted by an oblong one extending longitudinally across the others from end to end. The middle vertical panel is pierced and filled in with open trellis work in stone, from which the inmates

of the palace could look out, unobserved on the surrounding country. On each side of the doorway is a deep oblong-shaped recess 3'-0" deep by 7'-0" in width, enclosed on the front by a plain archway and coiled by a dome-shaped roof earned on little arched pendentives. Over each is a square balcony projecting about 3'-0" from the wall and upheld by four brackets cut out of the solid blocks of stone, which are detailed on Fig. 3, Plate LXII. Between each bracket is a circular leaf *prieta* (Fig. 4 of the same plate) enclosed by a beaded band bound by an outer serrated one. The balconies are open and at the corners are slender square shafts, surmounted by cruciform-shaped bracket capitals (Fig. 7) carving stone lintels supporting the roof. The roof is hipped and coated in cement, and ornamented along the springing by a *priety* carved fascia-band (detailed on Fig. 8). The top is crowned by a leaf-carved stone ridge, standing upon the ends of which are moulded finials. Protecting the open sides of the balcony is a rich balustrade, some 2' in thickness, of open scroll-leaf masonry. A detail drawing of it is given on Fig. 5.

Entering the palace (see Plan, Plates LVIII and LXIV) through the gateway, one comes into a vestibule, about 35'-6" by 20' 6". The floor is covered by a raised platform, for the use of the servants to lounge upon, after the custom of the East, when not in attendance. Through the platform a passage is cut, which leads to a small doorway on the north-west corner of the vestibule, formed in a screened wall, placed parallel to the entrance to prevent people on the outside of the gate seeing into the quadrangle beyond. The vestibule is 15'-0" in height and is divided into six bays by stately columns surmounted by Hindu brackets carrying lintels supporting the roof. On the north and south-east corners of the vestibule are small waiting rooms closed by wooden doors, on the sides of which are small arched niches. In the walls between the piers are recesses (Plate LXV) of a like design to those so commonly met with in 14th century Hindu Architecture. There is nothing savouring of Muhammadan workmanship about them, and there is no mistaking their origin. They are recessed from the face of the wall 1'-7½", and the opening is 1'-6" in breadth by 2'-11" in height. On each side of the opening is a slender pillar resting upon a moulded corbel projecting 5" from the wall. Connecting the two is a plain sill. The pillars from being square at the bottom become octagonal, then sixteen-sided, and finish off at the top by becoming cylindrical. They are surmounted by a double capital, square at the top and crudely carved with angle-volutes and vases. The bottom of the capital in one instance, is of a half-octagon shape and in another of a cushion or bolster form compressed in at the middle by a moulded annulet. A heavy, plainly moulded cornice traverses the top of the square opening, and above this is a broken pediment of a debased curved outline, profusely carved with leaves and lotus buds. The pediment emerges from the sides of stepped square *dies* upon the corners of the cornice and stops upon another die placed midway between the two. A detail of the capitals is given on the right of the drawing, as well as a section through the centre of the recess. Above the vestibule are two small rooms connected by a verandah.

Details of the bases and capitals of the columns carrying the lintels supporting the vestibule roof are shown on Plate LXVI. They are typical of other columns in the palace used in the corridors and the reception rooms on the north and south sides of

the quadrangle : but in these latter the brackets over the capitals beneath the lintels are more varied and less stiff in design (Plate LXXII). They are essentially Hindû in conception and are of the broken square form, a shape commonly used in Hindû 14th century architecture. The shafts are bound at intervals by bands, variously ornamented, with semi-lotus rosettes, small lozenges, pellets, &c. and the fronts are carved with the bell and chain ornament. At the top and bottom the shafts break forward and are panelled, and the bottoms in addition are carved with crude incised angle-ears and vases. The bases are moulded and stand upon a plinth, whilst a plain and slightly moulded capital crowns the top of the column, resting upon which is a heavy four-armed bracket supporting stone beams carrying the ceiling. The brackets are hewn out of solid blocks of stone and are *joined* one into the other after a carpentry mode of construction. The brackets over the columns in the vestibule resemble those used beneath the doors in Bir Bal's house. They are stepped out in three tiers, and have pendant pieces under the upper and lower tiers. The lower pendant of the two is fluted at the bottom and bound by a band of pellets. The upper is leaf-carved in the middle and twisted towards the bottom. The edges of the brackets are chiselled with the *bead and reel* pattern. The brackets over the reception-room columns (Plate LXXII) belong to the same family but are differently treated. The pendant pieces are lengthened upwards towards the under side of the lintel carried by the bracket, and the additional space thus obtained is carved with qutrubais, leaves, &c. The faces of the portion of the brackets between the two pendant pieces are splayed on the sides and ornamented with carving.

In design both the reception-rooms are alike, and the interior façade on the north side of the quadrangle is a counterpart of that on the south side. The north façade is shown on Plate LXXII. In the centre is the reception-room, divided into three bays by two rows of columns, and above it is a long oblong chamber, which was probably used by the favourites of the Harem. Between the two is an intermediate floor, of which mention has already been made and to which we shall again revert. There are double walls upon the east and west sides of the reception-room, and between the two are staircases leading to the roof over the corridors, between the central blocks and the dome-crowned chambers at the angles of the quadrangle and to the long apartments over the intermediate floor. In front of these rooms are open pavilions square on plan, and covered by hipped roofs beneath the shade of which the inmates of the palace could lounge and watch whatever was taking place in the court-yard below. Similar pavilions stand in front of the central blocks on the east and west interior façades, and a detail drawing of one is given on Plate LXXIX. The columns, 9" square, stand on crudely moulded bases, and are surmounted by cruciform capitals. The two inner arms of the capital support carved brackets carrying stone architraves supporting the roof, whilst the outer arms uphold tiny pillars catching the ends of other and larger brackets (Figs 1 and 3) sustaining stone wall plates, on to which are notched the eaves surrounding the top of the pavilion, and which project 3'-8" in front of exterior corners. Above the architrave is a projecting frieze, and where it meets at the four columns it is notched out and filled in with circular balusters terminating in ball-shaped pendants after the same pattern, but smaller than

the others suspended from the soffit of the brackets carrying the wall plates below the eaves. The effect is pleasing and shows with what care and attention the architect matured his design. In order to make the mode of construction clear to the reader unacquainted with technical drawings, in addition to a plan looking upwards (Fig. 2), and an elevation with the eaves removed, a perspective sketch of one of the angles is given on the drawing in Fig. 1. The frieze is panelled on the interior side and at stated intervals on the exterior is carved with leaf paterae, whilst the architrave beneath is ornamented along the top with leaves. The soffit of the roof is of red sandstone and is panelled by flat ribs projecting 3" from its surface. The outside is of cement and is capped by a stone leaf-carved ridge crowned at the two ends by moulded finials. Over the eaves is a moulded string course and a deep band of hitherto-mentioned carving. Details of the brackets beneath the architraves are shown on Figs 5 and 6, the first being a side and the second a front view. Descending from the pavilions by means of the side staircases, we come to the reception-rooms (Plate LXX). They are both commodious and lofty. They measure some 36'-0" in length by 20'-0" in breadth and are 20'-1" high and are divided into three bays in length and two in width by square piers (Plate LVIII) which have already been described. In the north wall are three door openings leading into an inner chamber 36'-0" in length by 11'-0" in width over which is the intermediate floor previously alluded to, used according to tradition, by Akbar as a banqueting hall. On its south side are three arched openings leading on to balconies (Plate LXXI), looking into the upper part of the reception-room in front (Plate LXX), which in height equals the combined elevation of the long room behind it and the intermediate floor. The balconies measure 6'-0" in length and project 2'-6" from the face of the wall. The balustrades protecting the sides bulge outwards slightly, and are composed of open scroll balusters 2" in thickness, surmounted by a moulded capping stopping flush upon the sides of the arched openings. The floor, a stone one is 10" in thickness, and extends slightly beyond the balustrades, where it is moulded and carved with leafage. It is carried upon four rich brackets 1'-7" in depth and 5" in thickness, and between each is a beautifully carved lotus-patera in bold relief. Beneath the balconies are doorways leading into the private chamber to the north of the reception-room, and upon each side of their apertures is a niche of similar design to those in the walls of the gate-entrance, measuring 2'-3" by 1'-3" across the opening surmounted by a broken and curved pediment (Plate LXXIII). On each side of the opening is a slender square pier carried on moulded circular corbels. They are plain, but quirked on the edges, and are crossed horizontally by three narrow bands splayed both at the top and bottom. Upon the front and sides of the bases are crude leaves and the capitals are carved with elongated volutes or ears cut with deep carved incisions. The cornice between the capitals of the piers and the base of the pediment is decorated with square chequerings about $1\frac{1}{2}$ " deep and in the tympanum of the pediment (reminding us of the Hindu character of the building) we meet again with the bell and chain ornament. The chequering upon the cornice is frequently found upon 13th century Hindu buildings, and amongst other places it is seen in the *munhapa* in front of the famous *lingam* temple of Nilakantha at Kalinjar, in the Banda district.

of the North-Western Provinces. Details of the mouldings and the carved ornamentation upon the pediment are given on Fig 5, whilst at Fig 6 we have a detail drawing of the little pedestals upon the sides and centre of the pediment which remind one of the *acrotères* of classic pediments.

The banqueting-room upon the intermediate floor is 11'-0" in height, 10'-8" in width and 35'-6" in length (see plan, Plate LIX). It is shown in section on Plate LXVII Fig 2. The walls are panelled (Plate LXXXIV) and, strange to say, after a style prevalent in England about the same epoch in which the palace was built, viz., the time of Queen Elizabeth. In appearance the panelling resembles the old oak wainscoting so much in vogue during that period, and passing through the chamber one can almost imagine himself in an old Elizabethan hall, and surmises whether Akbar was not influenced by European ideas when designing the room. The wall space between the floor and the top of the doorways is divided into three rows of panels (Fig 3), and between the tops of the doorways and the ceiling is a fourth row. The edges of the *mills* and the *styles* of the panels are *gouged* and here and there the panelling is pierced by deep recesses. Some of the upper panels are arched and the under side of the arch is ornamented with a fringe of conventionally carved oranges looped together by cuspings, starting from moulded brackets upon the sides of the reveal by the springing of the arch (Fig 5). The spandrels above the arches are set back and carved with rosettes. The ceiling is panelled in keeping with the walls, and the beams rest upon plain consols with chamfered sides, and a horizontal roll across the front (Fig 6). A small staircase in the north wall of the room leads to a spacious apartment 21'-4" by 28'-0" (external dimensions), jutting out on the north wall of the palace known as the *Hawa Mahal* or 'Wind Palace' (Plate LXVII, Fig 3). The walls are formed of pierced stone screens, but more of these anon. From the northern ends of the banqueting-hall (as before mentioned) staircases lead to the flat roof over the corridor surrounding the quadrangle and from thence to the apartment above the banqueting-hall. The rooms measure 35'-6" by 10'-8", and the walls are 2'-6" thick. They are faced with coursed ashlaring packed with rubble (seen in elevation on Plate LXVII). There are three entrances to the room, one in each of the east and west walls, whilst the third and principal one (7'-4" in width by 8'-7" in height) is upon the south wall. On each side of the south entrance is a window 4'-7" across by 6'-8" in height (Plate LXXXV), divided into six openings filled in with rich reticulated geometrical tracery, having one central mullion and two moulded and carved transoms. Facing these are other windows which were blocked up to the detriment of the room when the *Hawa Mahal*, erected posterior to the palace, was built. A certain amount of light and air has been excluded as well as a pretty peep across the quiet country beyond. The design of the tracery in the upper and lower panels is the same, but it differs from that in the middle windows. Projecting from the door jambs of the principal entrance (Plate LXXXVI, Fig 2) are two pilasters, connected at the top by a plainly moulded capital which after breaking around the reveals dies on the sides of the entrance. Projecting from the capitals of the pilasters, longitudinally across the entrance, are double brackets, of similar design to those over the columns in the reception room downstairs. They are placed there to support

a stone lintel across the top of the aperture carrying the superstructure. The bases of the pilasters are simply carved with sunk semi-lotus rosettes resting upon a chequered band along the bottom, standing upon a low plinth, carved-shoulder at the top. Round the exterior of the apartment, a little above the doorways and windows is a deep drip-stone carried on a stone wall-plate, notched on to serpent-shaped brackets tailed into the masonry of the walls (Fig 3, Plate LXXV). The brackets are both crudely formed and carved, and are evidently bad copies of proto-types in the Stone-outcrops' Masjid, the oldest building in the city, and erected by the poor stone masons for their patron Saint, Salua Chashir to the west of the Great Masjid (for position see the general plan of the city—Plate I facing the title page). The chamber, as we before saw, is covered by a waggon-raufted roof in stone (Plate LXXVII). The hoop-like ribs of the vaulting are plain and project from its soffit. They spring from a lead-carved cornice running (Fig 5) above the lintels of the doorways, and stop upon a torus-shaped rib along the vertex of the vault. The outer covering (Plate LXXVI) of the roof is of cement and concrete and is laid with enamelled tiling. The tiles, $7\frac{1}{2}$ in length and $3\frac{1}{2}$ in breadth are plain and flat and are of a rich blue colour. They are laid in imitation of an *Itala-tiled* roof. The rolls running up the sloping faces of the roof, from the parapet to the ridge, are $3\frac{1}{2}$ in diameter and are placed $7\frac{1}{2}$ apart from centre to centre. They are very unevenly formed and in many places are not parallel, some converging towards the ridge and others towards the parapet, which is carved like the ramps on the gabled ends of the roof, with embattlemented ornamentation and leaves (Plate LXXVII, fig 4). Where the pattern turns the apex of the gable it is badly carved and does not join properly. This is another instance of the careless, haphazard manner, in which at times the masons, although they carved so exquisitely, performed their work. We saw an instance of this in Bir Bal's house, and we are continually meeting with others in various parts of the city. The tiling upon the roof is a marked feature of the building, and owing to the pureness and richness of the blue, it is conspicuous from all points of vantage. It is the only extant specimen of enamelled tiling in the capital, but judging from the numerous fragments which are continually cropping up about the ruins, it must have been very extensively used. The idea probably emanated from Persia where blue tiles were frequently used for decorating buildings. The chief seat of earthenware manufacture was Kashan and the neighbourhood, including Nami, where good clay was procurable. Cobalt, the colour chiefly employed, is found in Kashan, and the common name for Persian work is Kashi Kari or Kashan work. The exteriors of the gables are plain but the interiors are carved with raised panels $2\frac{1}{2}$ in length by $1\frac{1}{2}$ in width (Plate LXXVIII) projecting about half an inch from the face of the masonry and thoughtfully placed midway between two facing bands of stone longitudinally traversing the gable. In the centre of the panel is a well-cut circular leaf rosette in two tiers, enclosed by a chaplet of beads. This is encircled by a deep circular fringe of foliate enrichment, and the angular pieces between this and the sides of the panels are filled up with crudely carved leaf ornament, raised $\frac{1}{4}$ th of an inch from the face of the panel. The designs of the panels are somewhat varied,

and in the case of those in the chamber on the north side of the quadrangle (Plate LXXIX) the corners are left plain and the filigree band enclosing the patera in the centre of the panel ends with a pendant resting on the lower side of the panel. The design is also modified in other respects, as will be seen from the illustration. Both designs could be reproduced for a number of purposes and would look extremely handsome in silver or gold. The one shown on Plate LXXIX might be used, with but slight alteration, as a pendant for some future Oriental order.

Leaving these upper rooms, we descend to the flat roof of the corridor on the ground floor, used as a promenade by the inmates of the palace, and from thence to the apartments in the angles of the building. These measure 18'-10" each way and as seen from the elevation (Plates LX, LXVII) are crowned by domes resting upon a sixteen-sided cradle, carried upon an octagonal drum cutting off the angles of the room and supported on solid corbels built across and filling up the upper corners of it. They are entered from the corridor roof by two doorways, one on the south and the other on the west side of the room. Opposite each entrance is a balconied window (see Plates LIX and LX). The balconies measure 3'-8" by 7'-0" and are carried on four masonry brackets (Plate LXXX) projecting 2'-0" from the wall, stopped out on the front and sides, and finished off at the top and bottom with moulded pendants. The back of the balcony between the brackets is broken up by little pilasters horizontally bound by three straight bands resting upon a leaf-ornamented string running below the bottom of the brackets. The stone floor extends in one unbroken piece from the window sill to beyond the outer face of the brackets and rising from the corners are square piers surmounted by four-armed bracket capitals of an early Hindi pattern, upon which stone lintels carrying the roof, a lipped one surrounded by a deep drip-stone rest. A pierced railing 1'-6" in height of a curved section protects the sides of the balcony. It is pierced with an open basket-work design, the spaces between the 'wickets' being partially filled up by leaves, and along the top is a moulded capping. The interiors of the rooms, it is to be regretted, have been, like many others in the city, during recent times thoroughly spoilt by being thickly coated with whitewash. Where portions of the whitewash have scaled off coloured decoration is traceable upon the walls, as well as upon the sides of the drum of the domes (Plate LXXXI). In the crowns of the domes are exquisite medallions, and there is ample evidence to show they were picked out in colour. The medallions, 7'-8" in diameter, (Plates LXXXII and LXXXIII) are of stucco and are of a concave section. In the centre is a small rosette, surrounded in the case of that illustrated on Plate LXXXII by three, and in that represented on Plate LXXXIII by five, concentric rows of rich filigree ornament distributed over the whole field, the feathered ends of which radiate outward from the centre of the medallion. This forms an upper plane raised from the surface $\frac{3}{4}$ th of an inch, which reposes upon another, a subordinate one, composed of graceful and delicate flowering scrolls charmingly interwoven with the ornamentation on the upper plane. Circumscribing the whole is a border 8 $\frac{1}{4}$ " wide elegantly carved in unison with the rest of the work. The design reminds one a great deal of the ornamentation used by the Moors, from whose works it was perhaps derived. Similar centre-pieces are seen in the ceilings of rooms

below but instead of being round, they are square. Two are illustrated on Plates LXXXIV and LXXXV. The rooms in which they are are very dark and begrimed with dirt and smoke and unless they happen to be visited while the sun is shining into them the ceilings cannot be seen. Of the two, that represented on Plate LXXXIV is the larger measuring 6'-7" across whilst the other (Plate LXXXV) measures only 6'-2". It is also richer in design and, like the medallion under the domes the patterns upon it are worked in two planes distributed over the whole panel. The upper of the two predominates over the lower, consisting entirely of beautiful and freely drawn scrolls intertwined amongst leaves and flowers whilst the predominating pattern is made up of a feather diaper, worked somewhat into the shape of variegated crosses, ranged in parallel rows across and up the panel. The outer enclosing border is carved in keeping with the field within, but the upper plane is worked into horizontal panels, two to each border, with trefoil ends in grain, into the sides of traceried figures upon the corners and in the centres of the border. The companion panel (Plate LXXXV) although belonging to the same class, consists of a single instead of a double pattern and is formal of straight instead of curved lines wrought into a most uncommon interlacing geometrical diaper raised very slightly above the surface of the panel. The pattern is an exceptionally peculiar and difficult one and in order to elucidate its construction a skeleton diagram is given on the bottom of the plate.

Midway between the double-storeyed apartments upon the angles of the west facades and immediately opposite the entrance to the palace (Plate LVIII) is a distinctly Hindû structure, which according to tradition was set apart as a private chapel for Akbar's Hindû wife. It measures 38' 1" by 32'-0" and is 18'-6" in height. It is divided into three aisles in depth by three in width by two rows of single square columns (Plate LXXXVII). In the walls are seven niches, some of which till within a few years ago if old inhabitants do not err, contained statues of Hindû deities. They are of similar design to those in the vestibule (Plate LXV). On the north-west and south-west corners are small chambers, which may have been used by the attendant priests for ceremonial purposes. The entrance to the "chapel" is immediately in the centre of the east wall which is partially closed by a high plinth (Plate LXXXVI), ornamented like those met with in 11th century Hindû architecture. The face of the plinth on the courtyard side is broken up into a series of perpendicular panels (Plate LXXXVIII, Fig. 3), every other one of which is slightly recessed. In the centre of each is carved a lozenge-shaped figure in relief, and the bottoms are ornamented with urns and rosettes, characteristic of the style. Beneath the panelling is a moulded base, carved along the top with a series of small oblong-shaped panels filled with lozenges. Crowning the top of the pedestal is a moulded capping, upon which stand coupled columns a pair on each side of the entrance. They are ranged opposite double pilasters projecting from the ends of the north and south walls. The perpendicular lines of the pilasters are broken by horizontal bands ornamented with semi-lotus rosettes, &c., and sculptured upon the front faces of the piers is the favourite bell and chain. A moulded capital unites the two (Fig. 2), and resting upon it are brackets carved in like manner to those

over the columns in the entrance vestibule to the palace. They support the ends of the architraves carrying the wall above. Jutting out at right angles to the front of the capital towards the quadrangle are much larger brackets carrying a stone plate or beam running parallel to the front of the chapel, on to the upper ends of which eaves are notched (see Fig 2). The fronts of the brackets are shown on Fig 1, but the eaves have purposely been omitted in order to show an enriched frieze behind. This is divided up by small piers into a series of little compartments with brackets projecting from the sides, meeting like a pediment over the centre of each division and sheltering a tympanum-like space beneath. This is sculptured with a lotus rosette supported on each side, heraldic-wise, by birds, which may be intended for brahmani ducks. The stone has weathered badly, and in consequence much of the sculpture has decayed, but sufficient remains to stamp it as being Hindû as opposed to Muhammadan work. There is nothing Muhammadan about the building and the design throughout is *distinctly* Hindû in character. If the apartment was a chapel, it would rather tend to strengthen the supposition that Akbar's Hindû wife inhabited the palace. If so, it is another instance of the forethought and attention Akbar was ever bestowing on all around him. Having contracted a matrimonial alliance with a Hindû princess, he spared no pains in making her new home resemble her old as much as possible.

On the south and north sides of the chapel are two staircases concealed between double walls leading to a chamber over, and the roof of the corridor on each side. The entrances to the staircases are in the north and south walls on the sides of the chapel, but there are two sham ones in the front wall. The doorways are sheltered by a deep drip-stone, which continues round the walls of the corridor and the other apartments facing the quadrangle. It is supported on a wall-plate carried on slender stone brackets detailed on Plate LXXXIX projecting 2'-3' from the face of the wall, and 1'-0" deep by 7" in width. They are in two parts and the upper projects slightly in front of the lower, which is cut into three receding tiers, with little bracket-shaped pieces under each. The upper part is formed out of one piece of stone and rests upon the lower, but is detached from the wall. The contour is a peculiar one and bears a faint resemblance to the recumbent figure of an elephant. The front is moulded somewhat after the form of an elephant's trunk when turned upwards, and it is finished off at the top by a plainly moulded circular capital. The upper part of the back is slightly splayed and the saddle is connected to the head by an open scroll. At the bottom both sides are carved with semi-lotus rosettes. Fig 1 is a side and Fig 3 a front elevation of the bracket, whilst Fig 2 shows a perspective sketch of it. Where the eaves or drip-stone meet round the angles of the four double-storeyed buildings breaking forward in advance of the facades (see ground plan Plate LVIII), they are supported on angle-brackets resting upon carved posts, placed in the angles of the walls (see Plate LXXXVI). These are shown in detail on Plate XC, Fig 3. The same plate also shows details, in elevation and section of the doorways leading to the staircases ascending to the roof, which, as before mentioned, are sheltered by a drip-stone. The stone flags of which the drip-stone is composed are about 2½' in thickness and 6' in length, including the portion tailed into the wall. They vary in

width some being only 9" and others over 1 0". Little care has been taken in preparing and laying them and often it is found that the stone is broader at the top than at the bottom. In some cases they are rebated one into the other and then cramped together, but more often they are retained in position entirely by being notched on to the wall-plate. The whole of the front face of the parapet over the drip-stone was originally beautified in colour. Traces of this are extant, and can easily be seen, notwithstanding that some aver that the pulvis is devoid of colour decoration. The pattern shown on Plate XCI at Fig. 1 is distinctly visible upon the face of the plaster, and although no great length of colouring is to be seen in a pristine state, sufficient fragments remain upon different parts of the parapet to enable one to define what it was. Colour decoration was not relegated to the parapets but it was freely used upon the exterior of the domes to enrich the sides of the drum. The same colours were employed as upon the parapets, and the patterns (Plate XCII) emanate from the same school but are much richer in design. When the whole of the colouring was fresh and crisp it must have added considerably to the architectural effect of the building, and to a great extent relieved its present sombrous and almost prison-like appearance.

Each corridor between the four main blocks projecting into the quadrangle is divided into two isles in width by six in depth (all of equal size) by square columns ranged down the middle, opposite pilasters in the walls. On the side facing the quadrangle they are partially open, but are closed at the ends by lateral walls, pierced by doorway admitting of ingress to the adjoining chambers (see ground plan Plate LVIII).

After the universal custom of *zamin* buildings there are neither windows nor doors in the outer exterior wall but for the sake of architectural effect the interior side of the wall is broken up by deep recesses. There is a recess in the centre of each bay the openings are rectangular in shape and measure 1'-7" by 3'-3". The sides are enclosed by a stone frame 2½ in width, which is again enclosed by a broad architrave (Plate XCIII) surmounted by a battlemented cornice punctured with small *Jam* crosses. A moulded and eared sill 6 in depth with a projection of 3½" runs along the bottom of the recess, and at each end is a richly carved bell-shaped pedestal, which appears to have been used for placing lamps or *diyas* upon. If this were so, the recesses probably contained statues of Hindu deities and the lights would be required for ritualistic purposes during the performance of *pooja*. The recesses are all one pattern, but the carving upon the sills varies considerably (Plates XCIV, XCV, and XCVI). They are made up of three members. In every case the upper is perfectly plain and square and projects slightly in front of the middle member, which is also square but is carved with a variety of designs in relief. The bottom member throughout is moulded, and in some instances resembles a *corolla* and in others a badly formed *cypha*. It is ornamented with leaf and dart carving, and generally two leaves are carved one upon another the upper being the smaller of the two. Sometimes though as seen at Figs 2 and 3 Plate XCVI, four leaves are placed one above the other, each being smaller than that upon which it rests. Vertical *darts* separate the leaves and serve the same purpose as the *tongue* in the *egg* and

sculpture moulding so much used in *Classic* architecture. The *scrolls* bulge outwards and turn over at the top and die into the concave sides of a fringe of facets ornamenting the bottom of the middle member. The scrolls upon this member are freely curved and some are undulatingly arranged in single patterns whilst others are double and interlaced. Like patterns are carved round the panelling in Sir Bal's house, and it is noticeable that a strong likeness exists between them and those found in Arabian work.

THE HAWA MAHAL

Projecting from the centre of the north exterior wall of Jodh Bai's palace is a square-shaped double-storeyed pavilion, known as the Hawa Mahal (Plates LX and XCVII). Round the outside are square columns arranged in double rows. The bays between the columns on the ground floor are open but on the first floor they are enclosed by *jali* screens. The facade is divided horizontally into two main portions by a deep stone projecting from the wall on a level with the ground floor ceiling. It is carried like the eaves below the parapet on wall plates, supported on brackets (detailed on Plate XCVIII Figs 5 and 6) projecting in front of the columns round the outer sides of the pavilion. The ceiling of the ground floor is flat and constructed in Hindu fashion on stone beams supported on cross-shaped brackets resting on the capitals of the columns but that over the first floor is arched (Fig. 3, Plate XCVIII). It is divided into casements by flat projecting ribs springing from the top of a narrow cornice above the top of the *jali* screens enclosing the outer sides of the chamber. The roof over is hipped. Between the outer and inner row of the columns round the sides of the room on the upper floor is a narrow gallery, 2'-8" in width, ceiled at the top by flat slabs of stone resting on brackets surmounting the capitals of the piers, and carrying a solid mass of masonry over, forming an abutment to the roof.

Surmounting the north-east and north-west corners of the building are domed kiosks supported on four slender columns. They are illustrated to a large scale on Plate XCVIII, Figs 1, 2, 3, and 4, the latter being a perspective sketch. The tracery screens enclosing the outer sides of the upper chamber is of various designs, and samples are exemplified on Plates XCIX and C. They are punctured out of solid slabs of stone, 2½" in thickness, of various sizes according to the inter-columniation of the piers. Some measure 7-6 in height by 5-8" in width. The rails are flat in section, chamfered both sides and are ¾ of an inch in thickness (see Figs 2 and 4 Plate C). At the top they are shaped to fit between the brackets over the capitals. In one instance (Fig 1, Plate XCIX) two small birds are carved, which fortunately escaped the hands of the iconoclasts who after Akbar's demise so shamefully damaged the beautiful carvings in the Turkish Sultan's house and elsewhere. The Hawa Mahal was probably used exclusively by the ladies of the Harem. The latticed sides, like glass, afforded protection from the rain but at the same time admitted of free ventilation and enabled the ladies of the court to recline at ease in full view of the surrounding country, the gardens, &c., without the slightest fear of being overlooked. The free use of *jali* work is a marked characteristic of the Muhammadan style of architecture but there is very little doubt it had been used

in India, but not on such an extensive scale, from remote times and anterior to the Mohammadan conquest. In Northern India this class of window tracery was very fashionable, and is met with more or less in almost all the Pathan and Moghul buildings.

Detailed drawings of the *jali* screens enclosing the sides of the pavilions are given on Plate OI. Like other *jali* work the designs were first *painted* on to the slabs of red sand-stone, and then punctured out. In the event of a flaw being found in the stone it would be rejected and a fresh one commenced save in the case of very large and nearly completed slabs, when it would be pieced, but in so skilful a way as almost to defy detection.

The tops of the exterior walls around the palace (Plate LX) (which it will be remembered, are only screen walls affording privacy to the promenades formed over the corridors surrounding the quadrangle) are finished off with a crenellated cresting (Fig. 1, Plate CII), which imparts to the building a somewhat fort-like appearance. The effect is not pleasing, though, as the cresting, being only 1'-1" high does not bear a proper proportion to the height of the wall, which measures 32'-0". It is not even as high as the string-band (Fig. 2, Plate CII) midway between the cresting and the plinth (Fig. 3, Plate CII) along the bottom of the building. The string-band in design is like the cresting along the parapet. In both instances the tops of the merlons between the crenellations are shaped like an Early English arch surrounded by a flat raised border in lieu of mouldings stepped out in courses at the bottom, which unite under the centre of each crenellation and form a panel after the shape of a Greek cross.

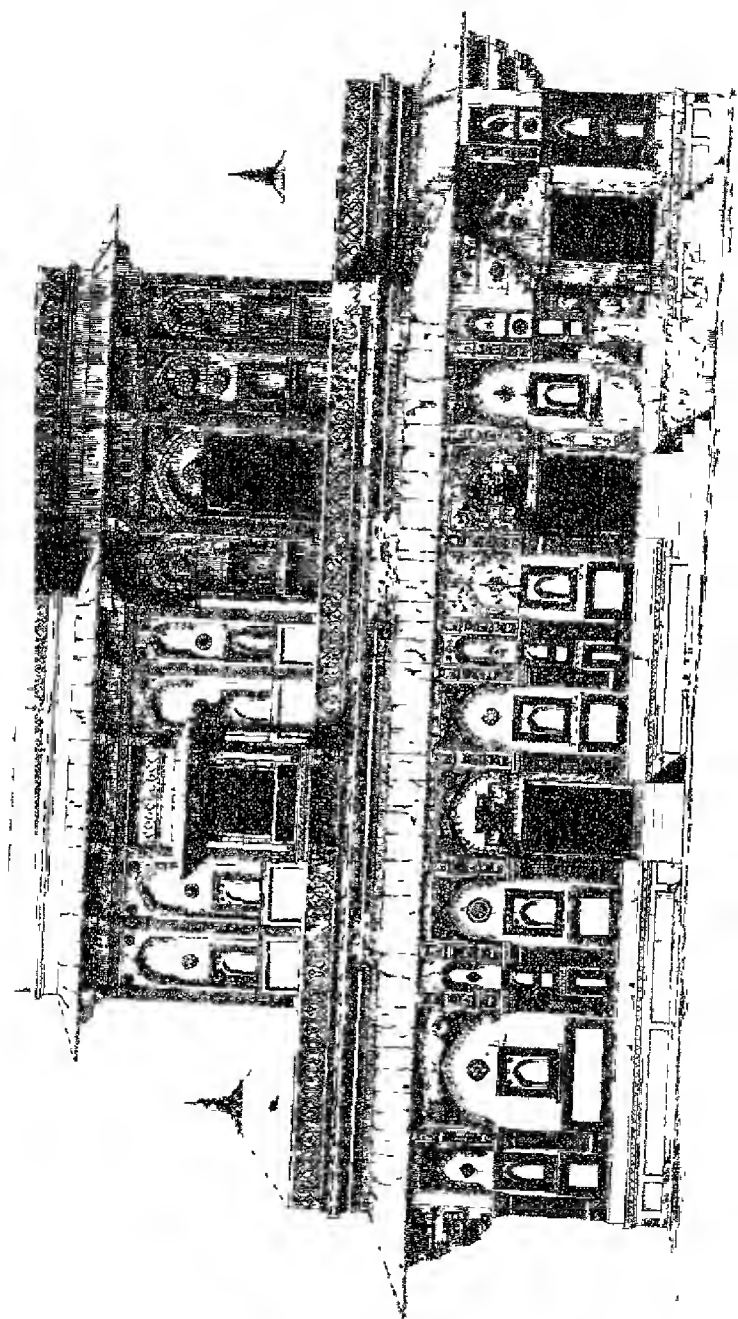
In the centre of the merlons along the parapets raised discs with bevelled ends are carved, and beneath those upon the string-band (Fig. 2) are trune leaves terminating at the top in a feathery bell-shaped sprig raised slightly from the surface of the wall. The string courses project 4" from the face of the wall and are composed of *scotia*, *corsetta*, and *cyma* mouldings. These are perfectly plain and uncarved, and, unlike those along the interior facades facing the quadrangle within the palace are worked in red sand-stone instead of cement. The mouldings of the string-course under the parapet are very coarse and badly worked and inferior to those beneath the string-band running parallel to it (Fig. 2, Plate CII) along the centre of the wall, which owes its effectiveness to the *corsetta* and *scotia*-like moulding and the sharp shadows thrown from the projecting horizontal bands above the latter and below the former. On the north facade, Plate LX, the string-band is broken into abruptly by a square headed doorway leading from the first floor of the palace on to the viaduct, a few feet to the west of the *Ha wa Mahal* (Plate XCVII), connecting the palace with the *zenana* gardens (now in ruins) by the Water-works (see general plan of the remains facing the title-page) and the upper part of the *Hathi-Pôl*. From an examination of the ruins one concludes that the viaduct continued on from the *zenana* garden as far as the *Hiran Minâr*, or 'the Antelope tower,' standing in what are now fields, but in Akbar's time was a lake. The viaduct appears to have crossed from the *zenana* garden in front of a large reservoir, forming a part of the Water-works, to the north-east angle of the *Hathi-Pôl*, and then for a short distance down the

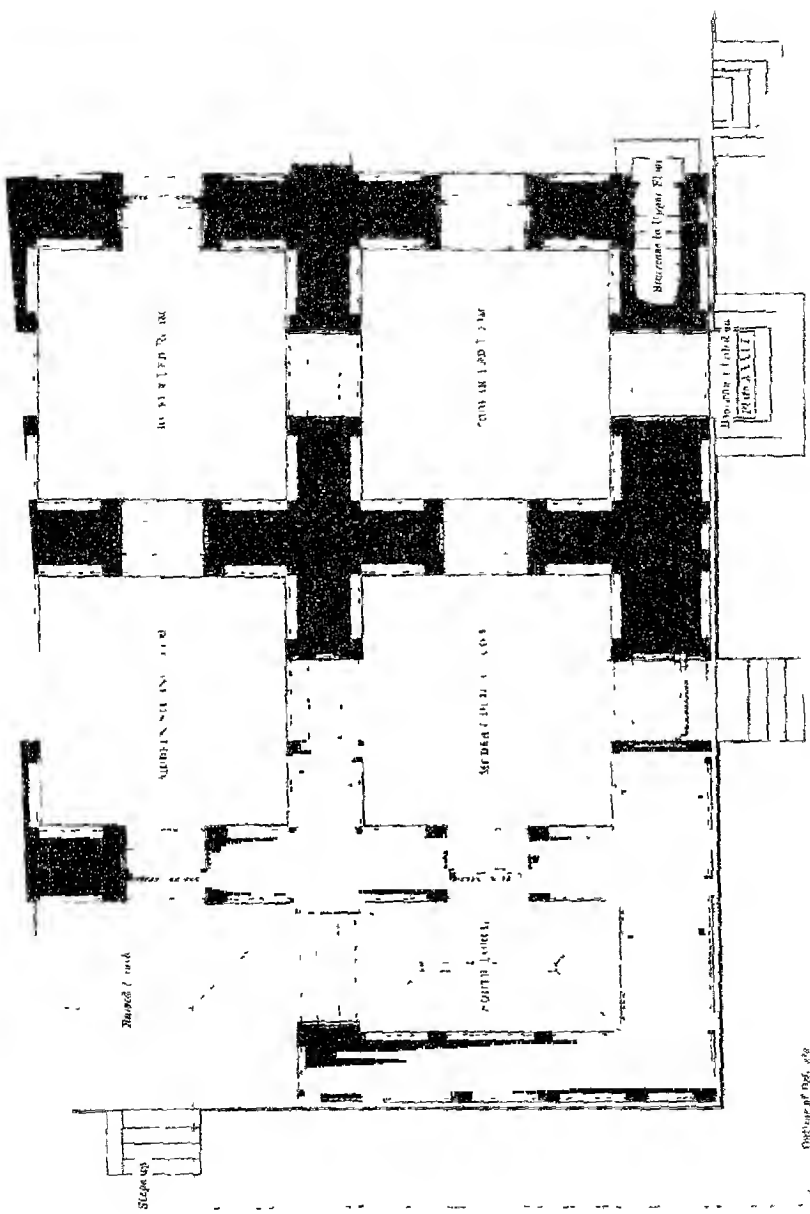
east side of road to an arched gateway (now fallen) by the Sangin Burj. It crossed over the top of this to north-west side of the Sangin Burj and from thence through a screened passage built on the roof of the east side of the Karwān-sarī to the Hiran Minār. The extant portion of the viaduct leading from Jodh Bai's palace to the *sandā* garden is carried on pointed archways (see Plate CI, Part I) and is enclosed on the sides by walls. At stated intervals the viaduct is bridged by kiosks.

One side of the fifth kiosk, counting from the palace, is filled in with an exceptionally fine perforated red sandstone screen (Plate CIII). It probably formed no part of the original design, and was brought from some other part of the city subsequently to the building of the viaduct and placed in its present position by some one who having an eye for the beautiful knew it would be seen to the best advantage in the position we now find it standing out against the clear blue of an Eastern sky. It is the only sample of the kind in Fatehpur Sikri, showing tracery having come into vogue at a later period. The main lines of the tracery, although not so true as one meets in Western art, are graceful and pleasing, and tend to show that the sculptor was not a slave to hard and fast rules, so detrimental to true art. Designs of this sort as well as the geometrical *jalis* we saw in the Hawā Mahal were in the first instance traced out on the stone itself by a *pointier*, and from this rough drawing the mason matured his design varying it here and there as his fancy led him. It is very doubtful whether drawings such as we use in the present day, were supplied, each craftsman knowing sufficient of the art to enable him to grasp and execute the ideas of his master. In width the screen is $3'-3\frac{1}{2}"$, the frame enclosing it $\frac{1}{2}"$ thick, and the tracery itself $2\frac{1}{2}"$. Both sides are ornamented. In the centre is a small panel, $1'-1\frac{1}{4}"$ by $1'-6\frac{1}{2}"$, enclosed in a goffered border 3" in width. The left side of the panel is not quite in unison with the right, and from its unfinished appearance it is probable that the slab cracked before completion and the mason feared to finish it, lest the vibration from the censing should cause further and irretrievable injury.

Where the viaduct traverses the roadway leading to Bir Bai's house, it is supported on two rows of square piers, surmounted by solid stone screens breast high. These have been removed during recent years, in order most likely that the handsome façade of Bir Bai's house might be seen to better advantage from Miriam's house, the Panch Mahal, &c. A portion of the original screen remains on the west side of the small doorway leading from the first floor of the palace on to the viaduct, and the sills into which the flag stones forming the screen were fitted are still to be seen. The screen was 6'-6" high, and the stone slabs into which the flags were rebated were $8\frac{1}{2}'$ by $6\frac{1}{2}'$, and were 4'-6" apart the flags themselves being 1'-3' across and 4" in thickness. The remaining portion of the screen wall enclosing the upper sides of the viaduct and extending from the north side of the roadway as far as the *sandā* garden, is composed of coarse rubble masonry coated both sides with cement 2" in thickness. It has a dingy, unfinished appearance, quite out of keeping with the beautiful surroundings, and causes one to ask if it formed any part of Akbar's original design. The colonnade beneath the viaduct where it crossed the roadway going to Bir Bai's house is made up of six bays. There are

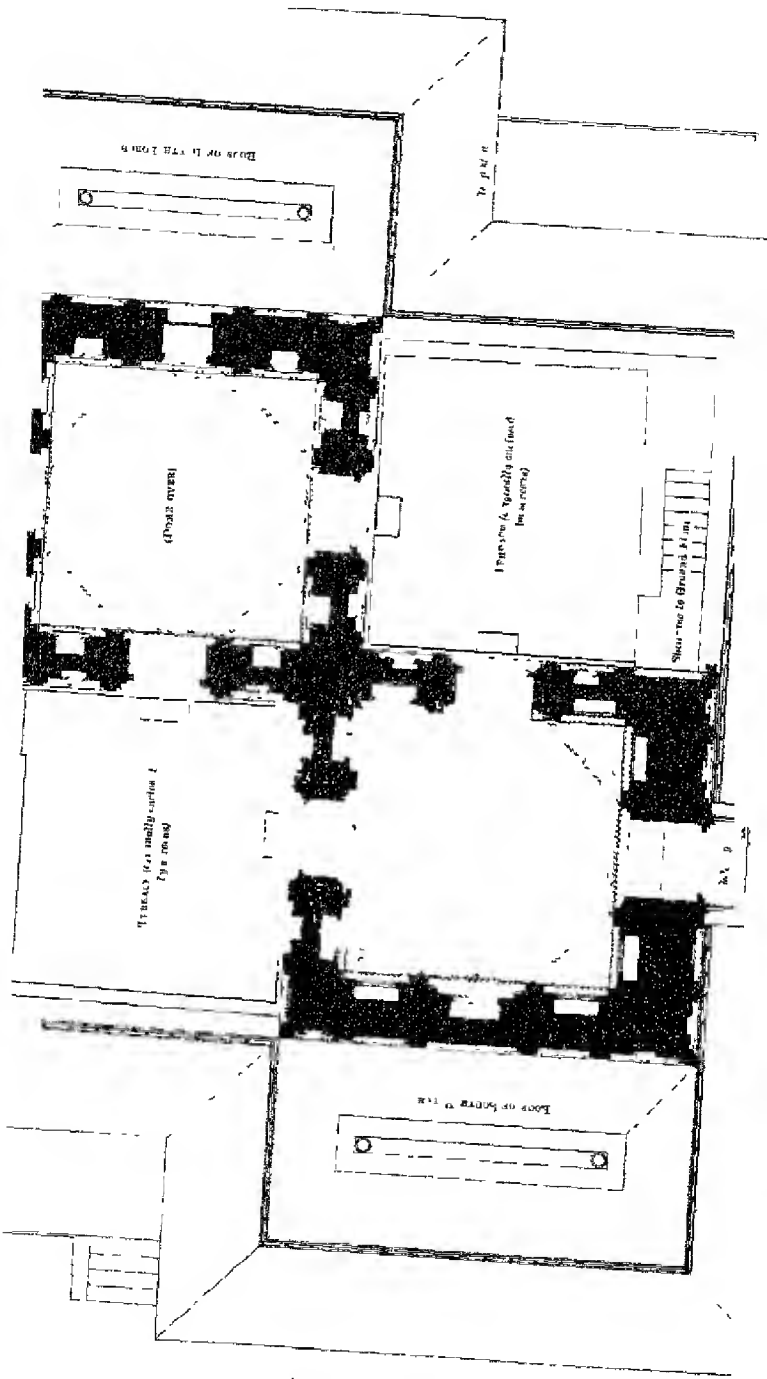
four narrow ones next the north wall of Jôdh Bâi's palace, the size of which is determined by the columnar arrangement of the Hawâ Mahal, and succeeding these are two broad ones. The interspaces between the columns, now open, were closed with stone screens, with the exception of the first of the two broad bays through which the road passes to Bir Bal's house, which was closed by a large gate. The barrier thus made, effectually cut off and afforded privacy to the grounds attached to Queen Miriam's residence, and separated them from the open space around Bir Bal's house. By some it has been suggested that Bir Bal's house was beyond the *zanama* precincts, but this was not the case. According to custom, residences of any pretension had their own private gardens, although sometimes they consisted only of a mere yard. One garden often led into another by a gateway, but at the same time they could at the will of the occupant, be shut off and be made perfectly private. After a most careful examination it can hardly be doubted that Bir Bal's residence was within the *zanama* quarters and not without as contended by some. There is every evidence to prove this, and although, as we saw in the previous chapter when speaking of Bir Bal's house it is now unenclosed by the high walls common to *zanamas* ample evidence remains to prove their former existence. Another viaduct, a small one, which was standing till within a few years ago, led from the private hospital to the north-west corner of Bir Bal's house, (mentioned on page 3, Chapter I) to the gallery over the Hâthi-Pôl. It passed on the roof of some low vaults (probably used as stabling) which projected from the outer north wall enclosing the open space around Bir Bal's house to the top of an arched gateway crossing the road leading down to the Hâthi-Pôl and the Miran Minâr (see plan of the City, Plate I, facing the title-page). From here it descended by a staircase to the Water-works on the right hand side of the Hâthi-Pôl road, and from thence on the top of a closter (since fallen) surrounding an open court, between the Water-works and a reservoir on the east of the Hâthi-Pôl, to the gallery above it. It is much to be regretted that this passage the enclosing walls round Bir Bal's house, and the viaducts between Jôdh Bâi's palace and Bir Bal's house and that linking Jôdh Bâi's palace to the Khwâbgah were ever meddled with. They formed an essential part of the composition of the *zanama* quarters and should on no account have been touched. If on the score of age they were dangerous they might have been conserved, but they certainly should not have been altogether obliterated.





100

Outline of map, etc.



FATHPŪR SIKRĪ—RĀJĀH BIRBAL'S HOUSE

DETAIL OF BASE OF STAIR E-11 FAZAL

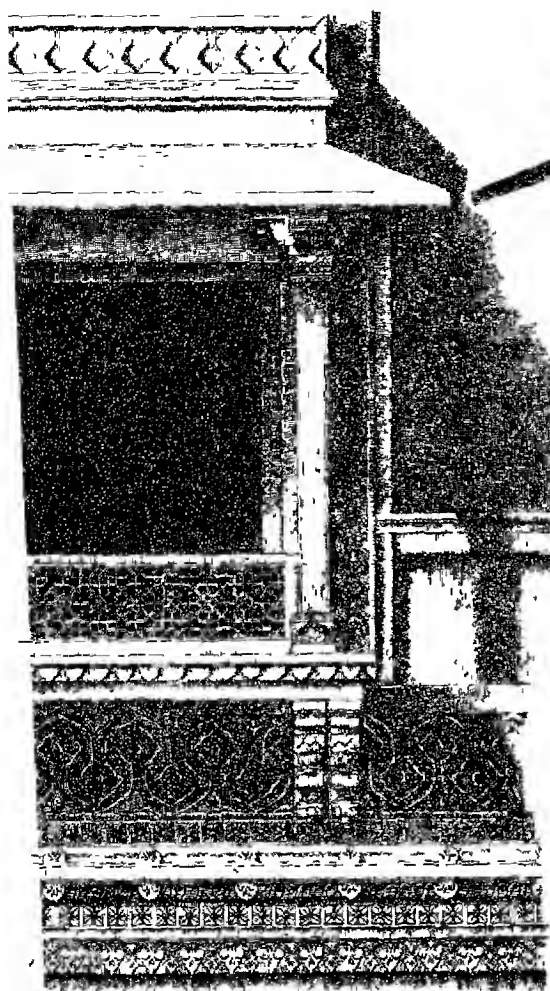
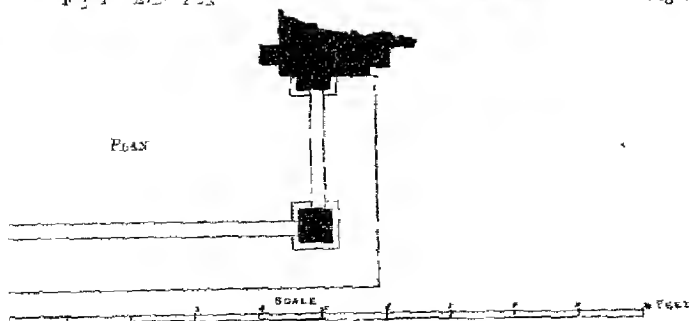


Fig. 1 Base of Stair



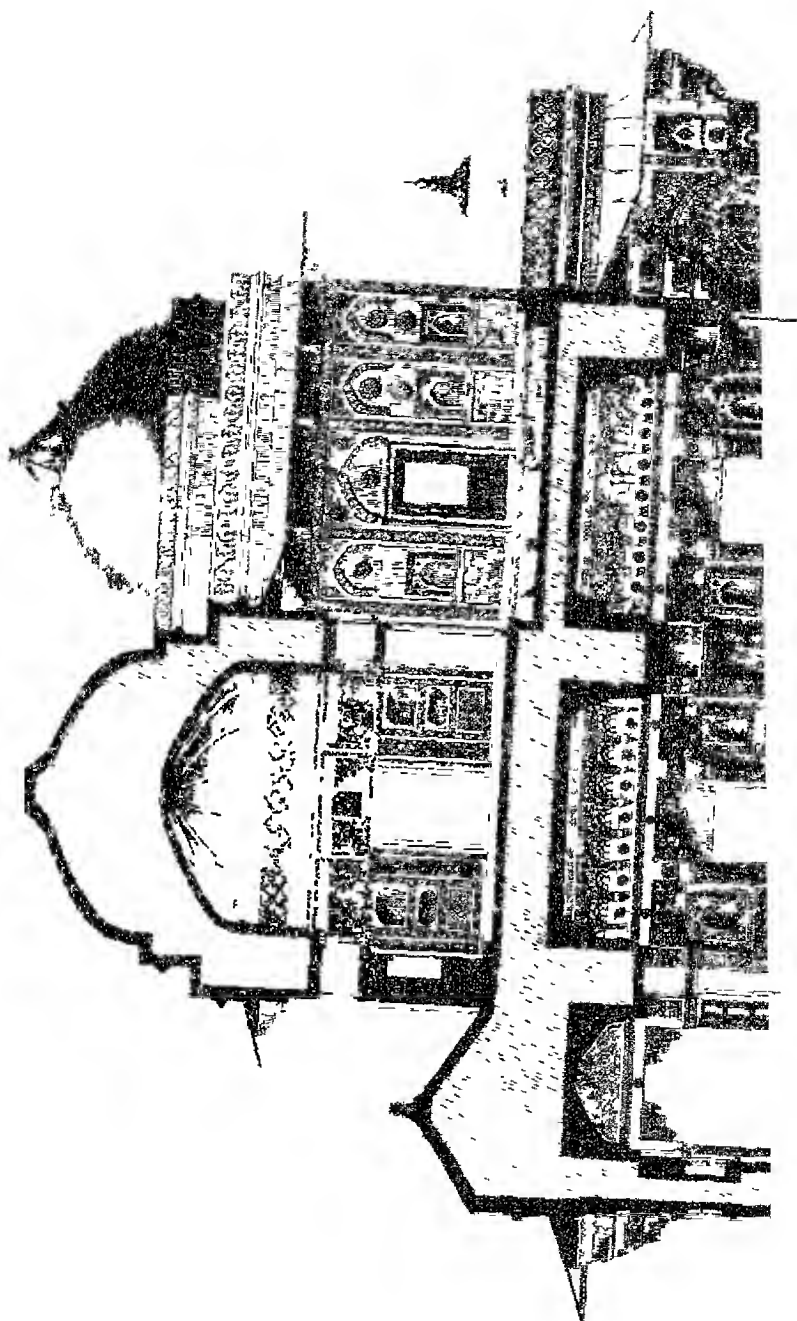
Fig. 2 Stair

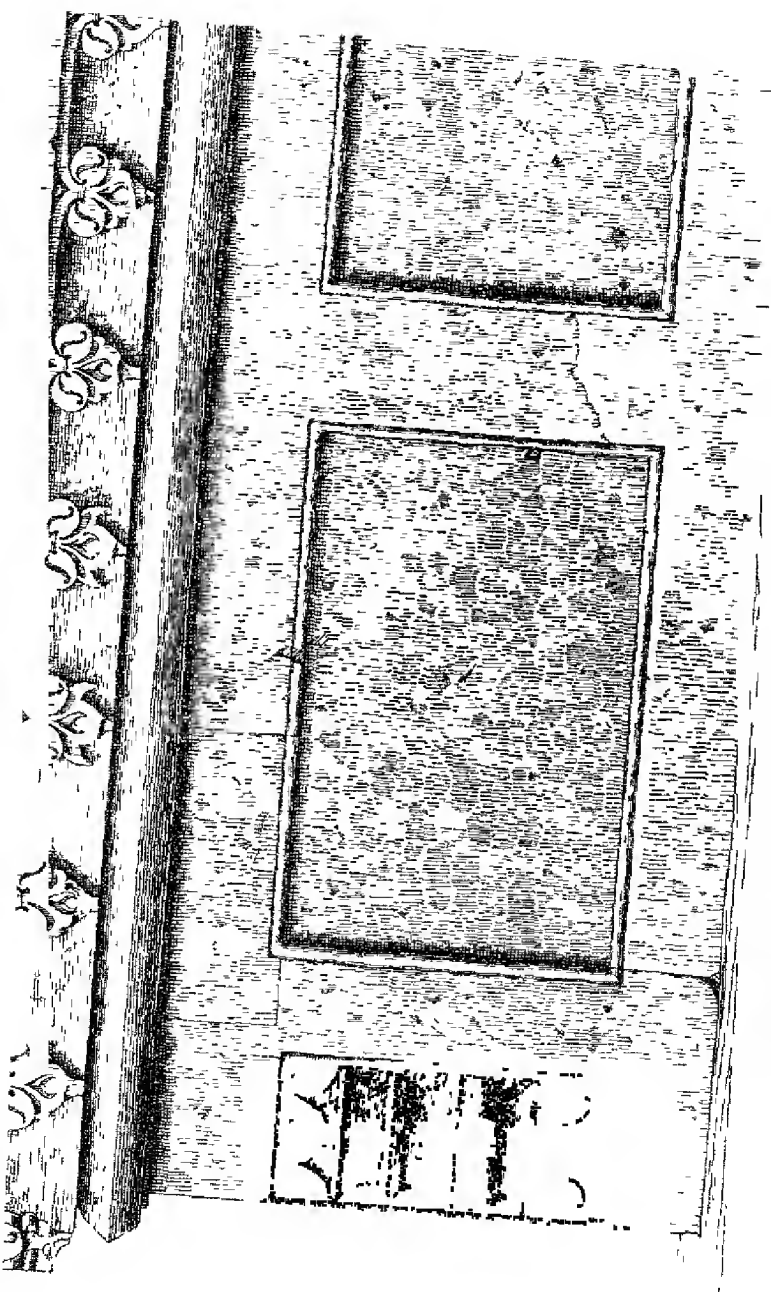


PLAN

SCALE

Feet





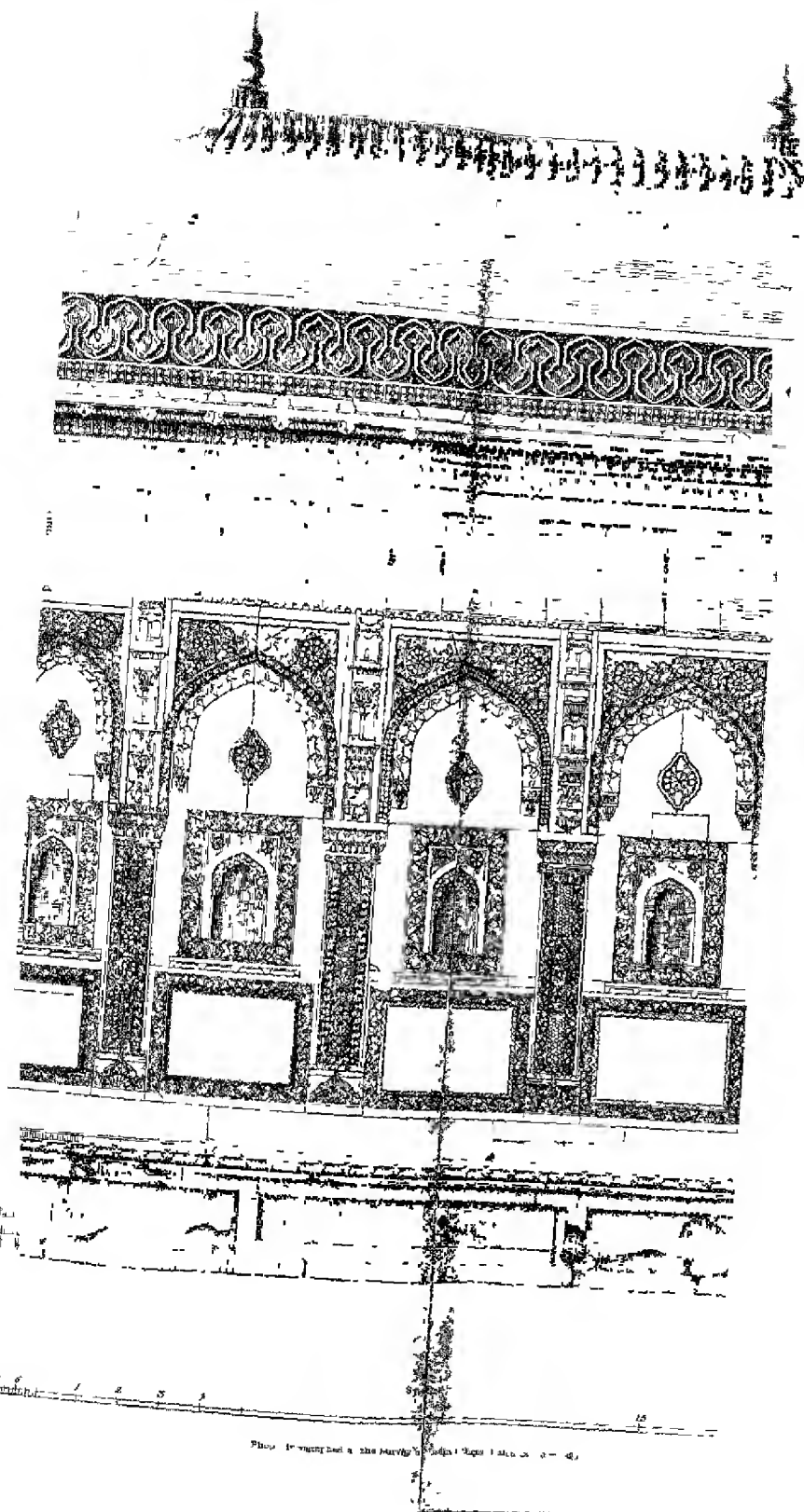
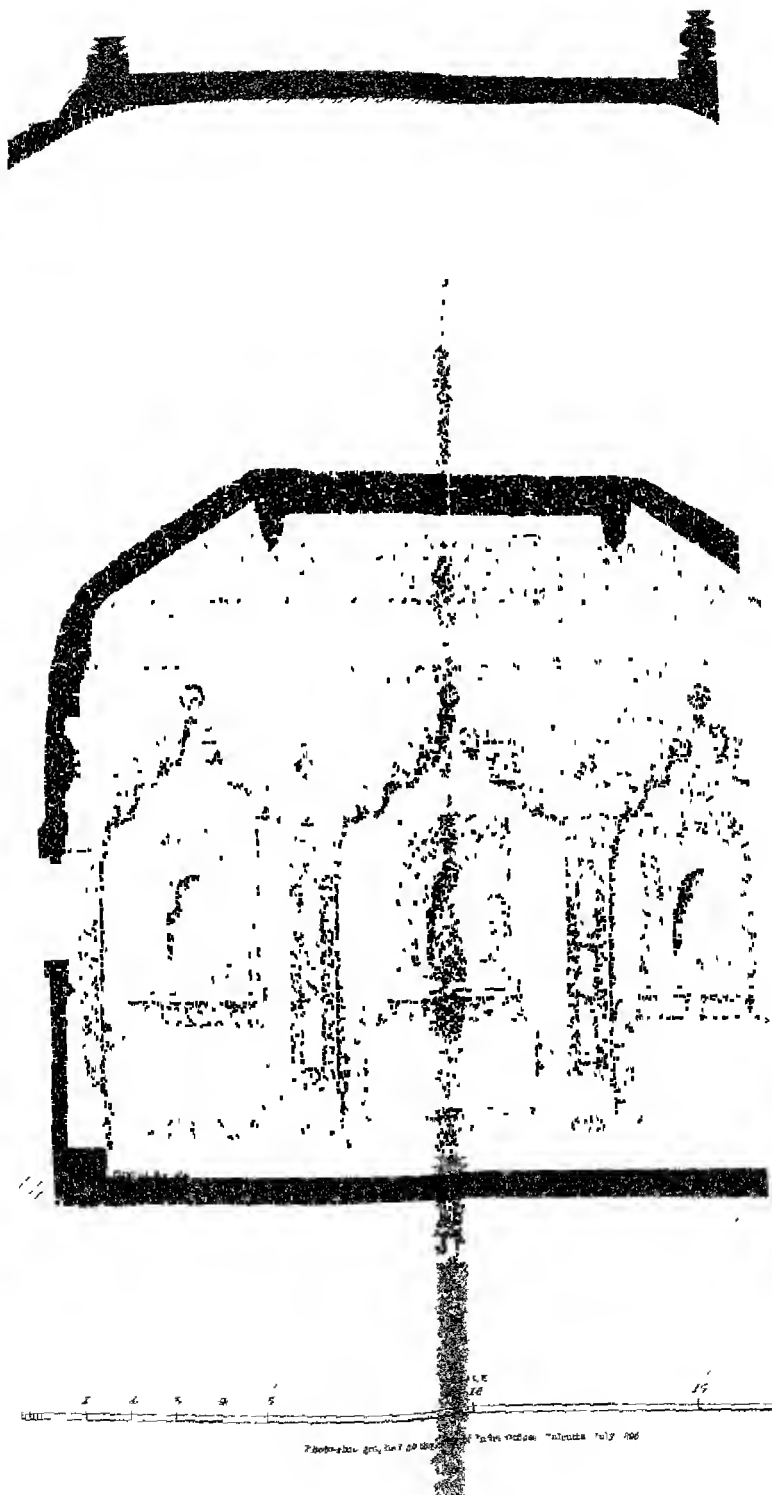
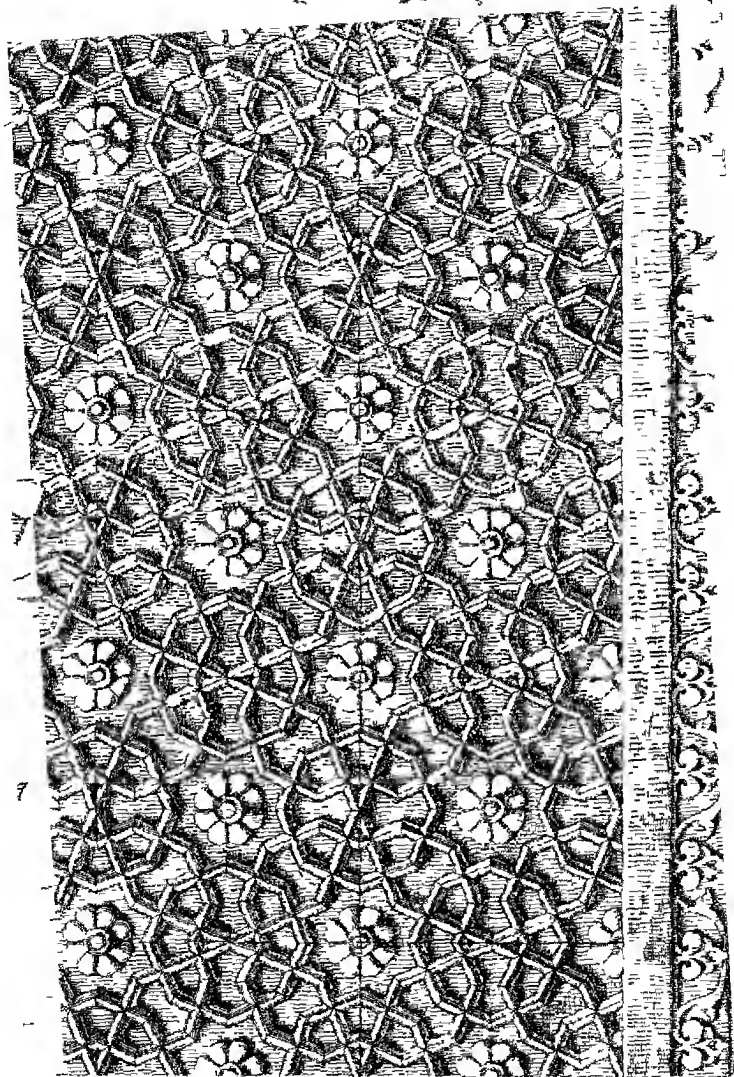
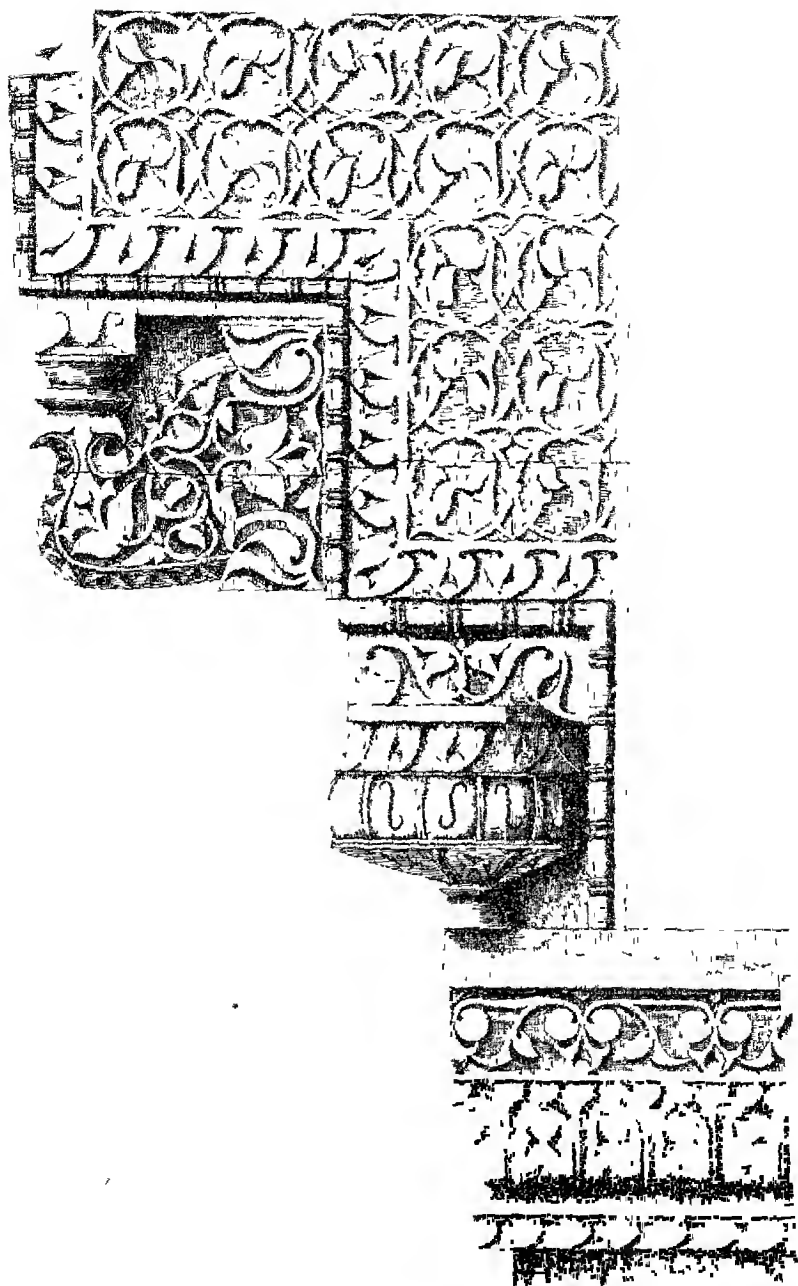


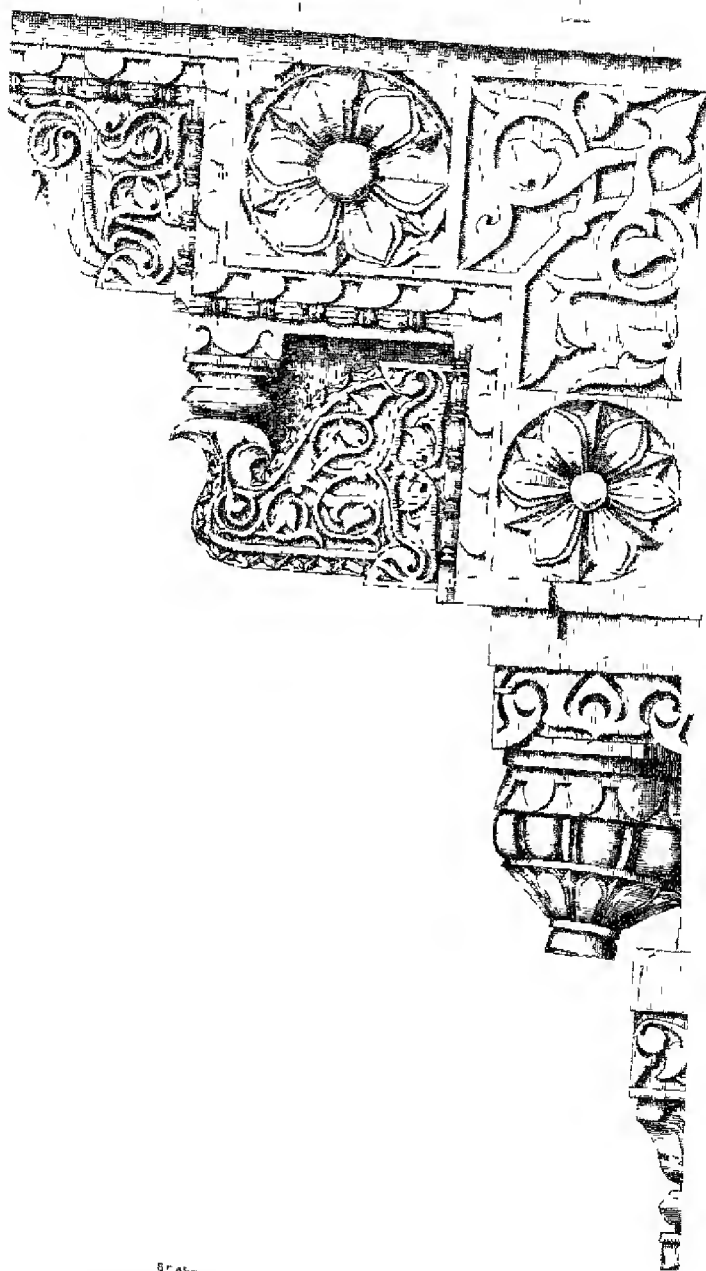
Photo of the tomb of the Martyr of the 1st of May 1936 in the city of Madrid

MA ABBEY HOUSE
L T AL SEC THROUGH WLS P & R



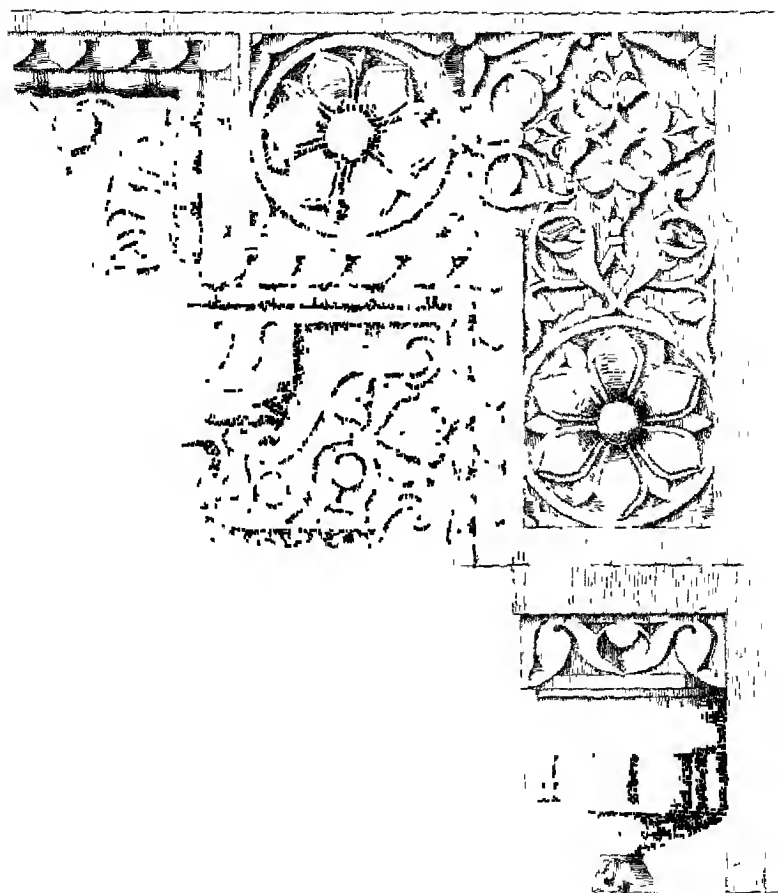






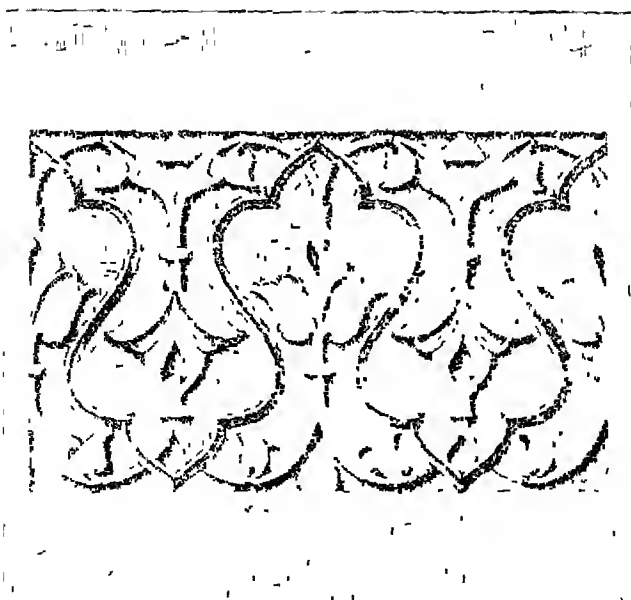
0 1 2 3 4 5 6 7 8 9 10
 Scale
 Reproduced from the "Survey of the Monuments of the City of London" by the Ordnance Survey
 1890

FATHPUR SIKRI—BAJAH BIRBAL'S HOUSE
 DETAIL OF BRACKETS UNDER DOME—NORTH-WEST UPPER FIGURE ROOM



SCALE

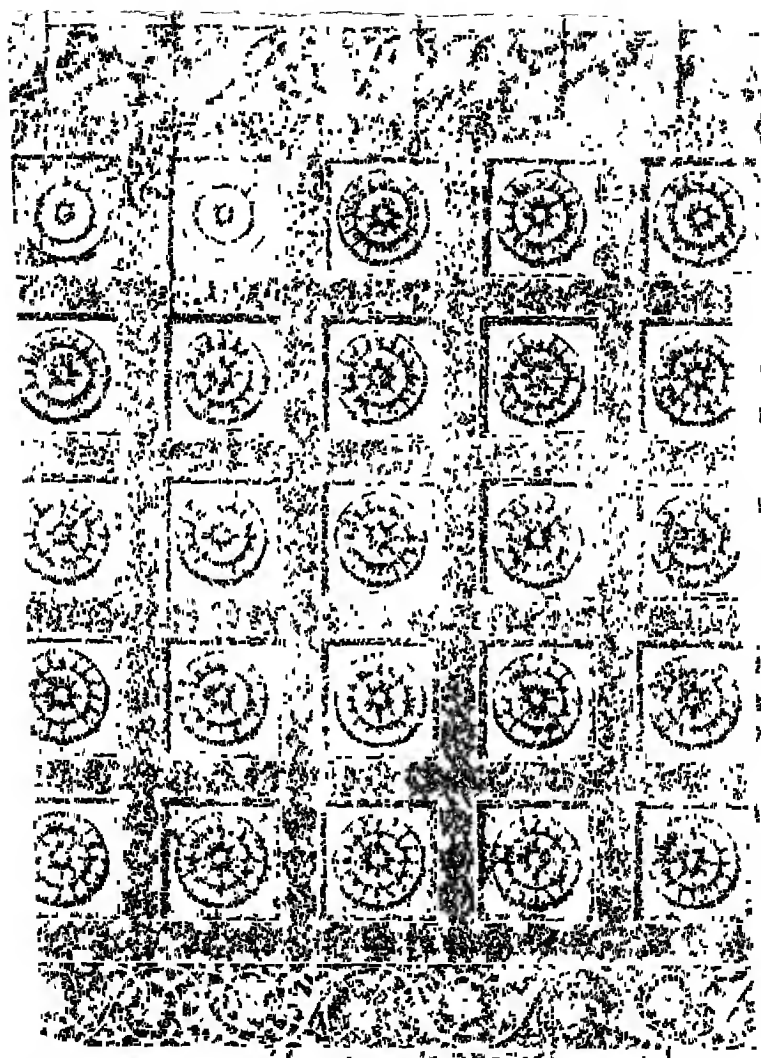




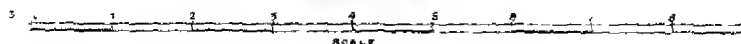
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SCALE
FOOT

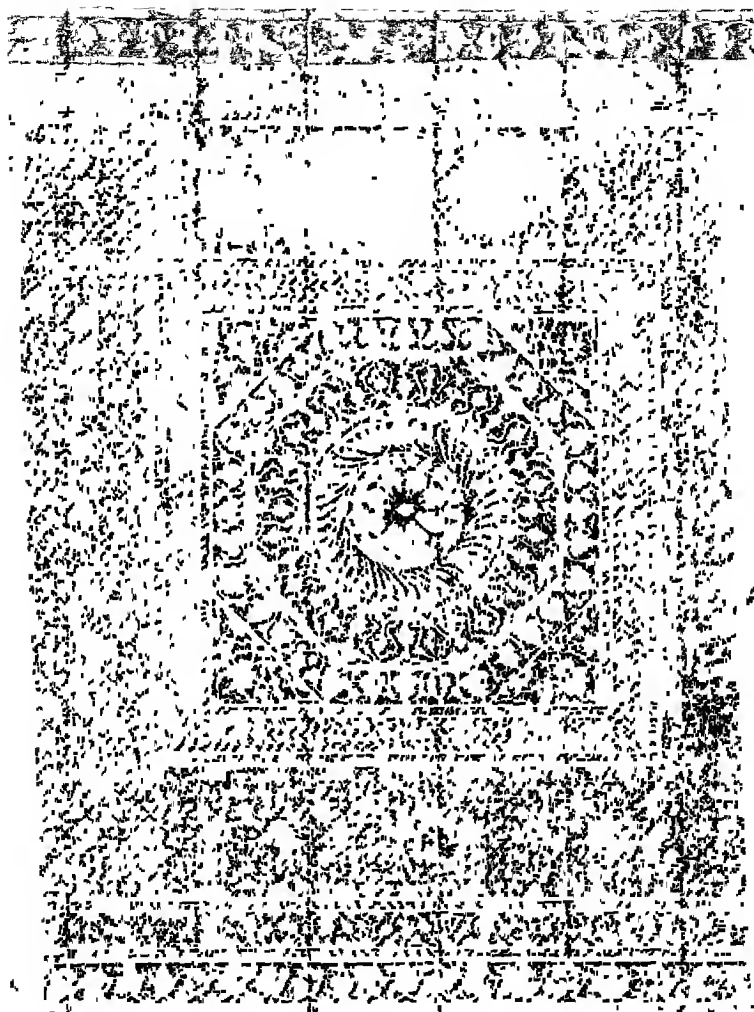
PL. HPLP 51761—E. J. M. JEBBAL'S HOUSE

CENTRE—No. 11—W. G. GOLD FLOOR ROOM



SECTION THROUGH PATENT



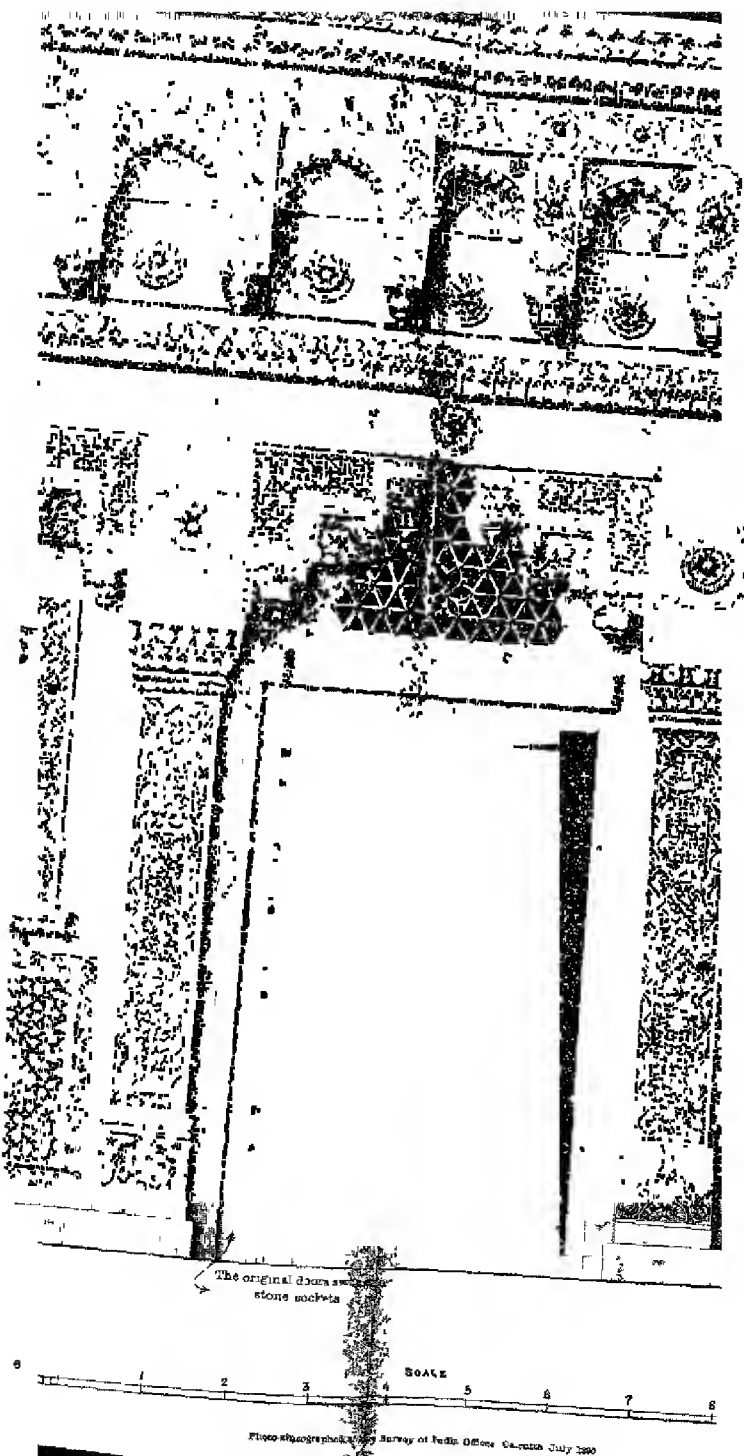


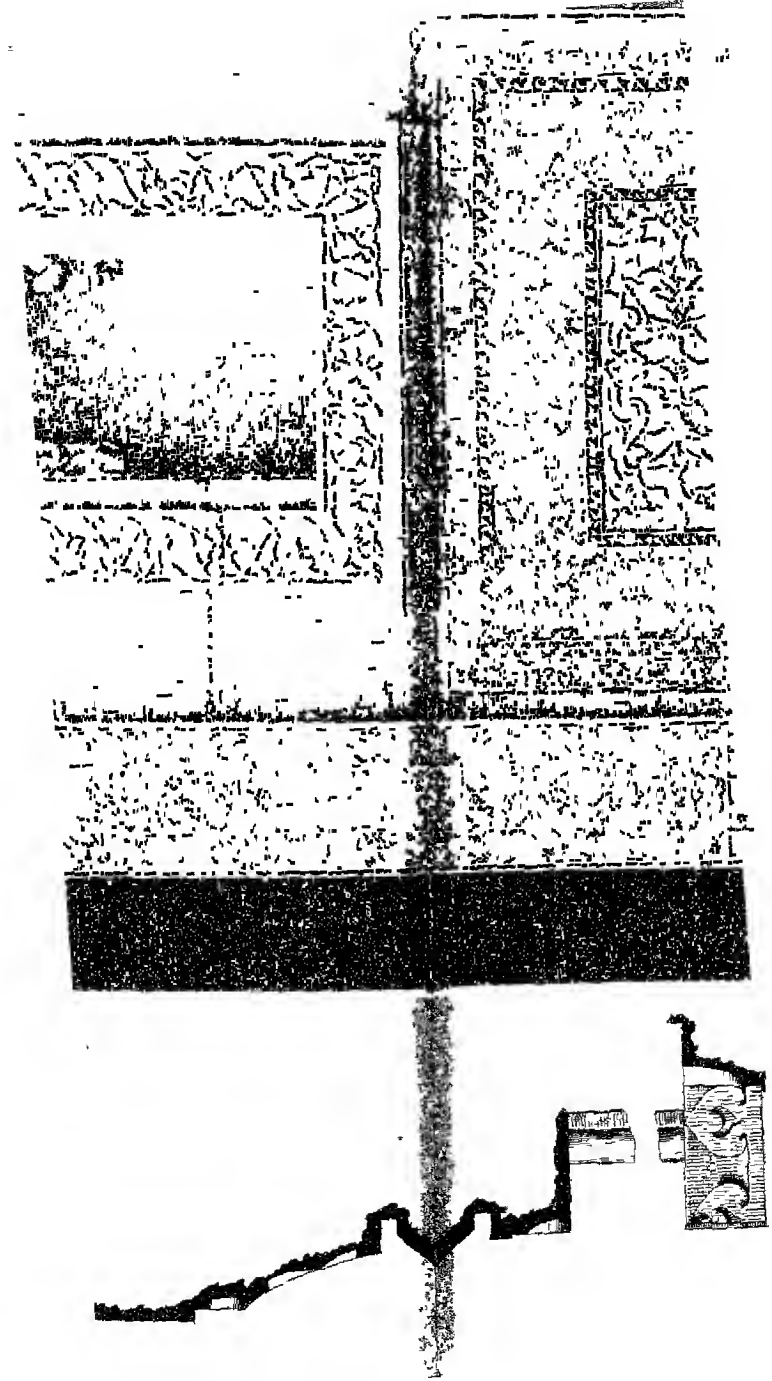
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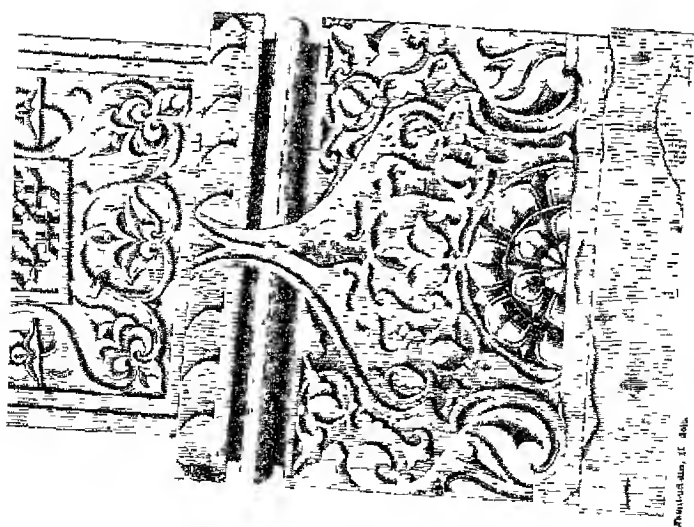
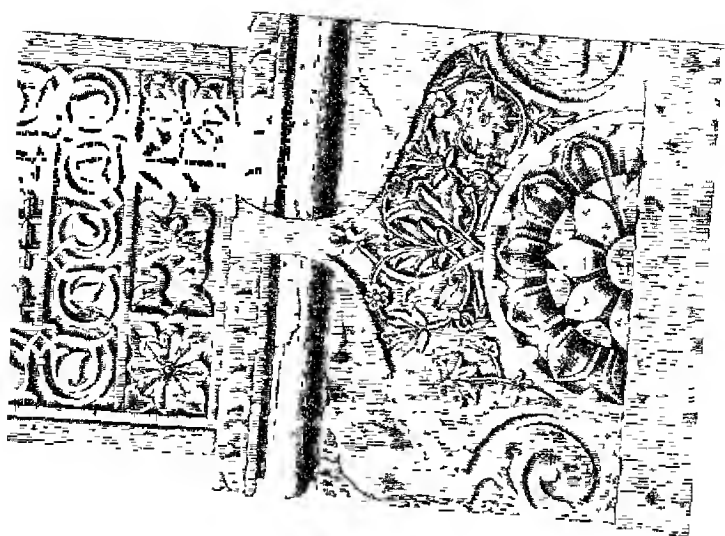


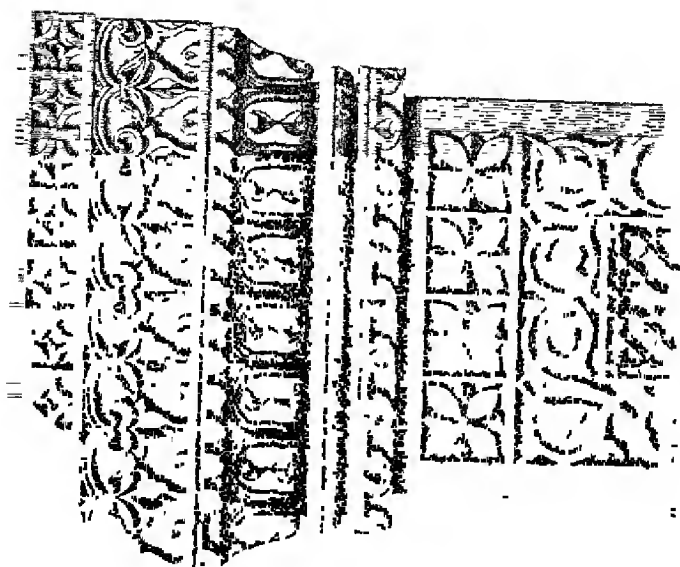
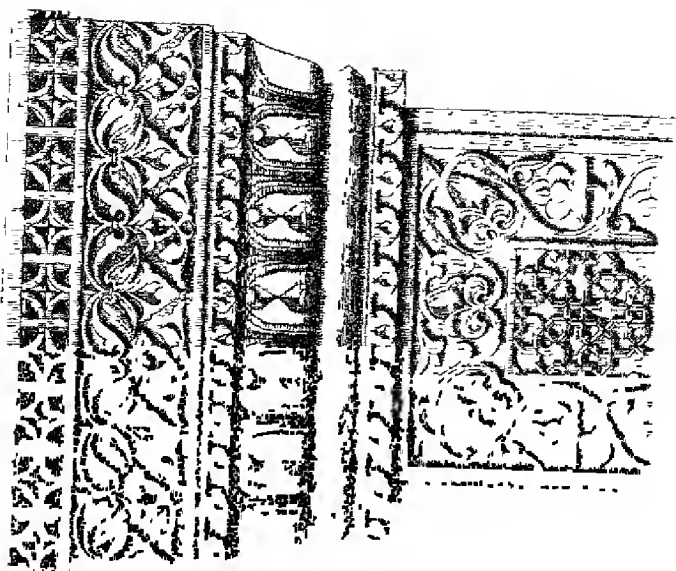
A. W. I. Oline

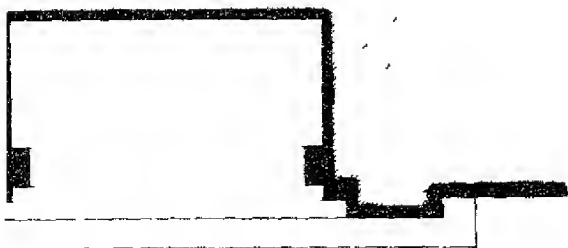
Reproduced from the original document as received.









b6
b7C
b7D

SECRET

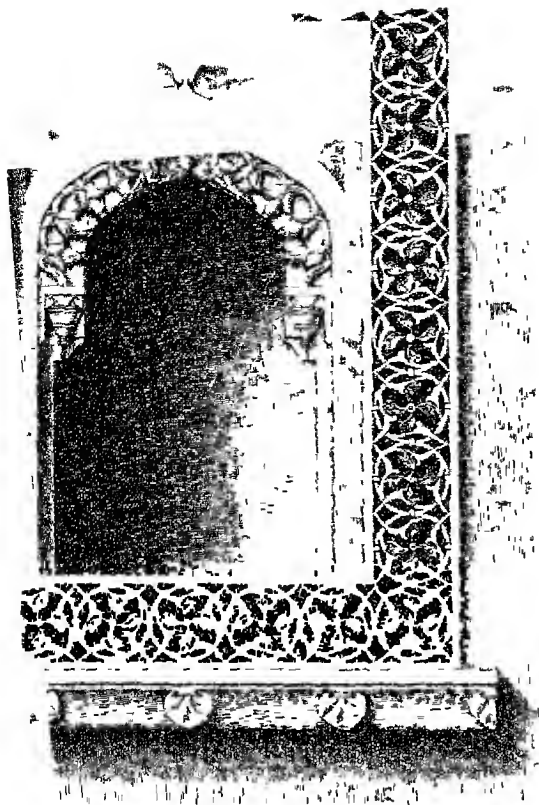
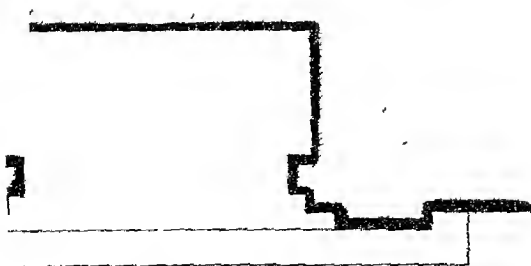


Fig. 1



P.L.

Scale



Arch. Inst. of U.S. Nat. Mus. 1914



for

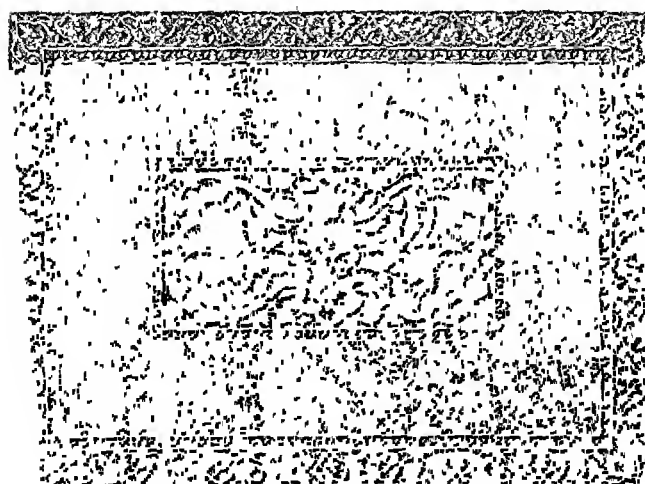
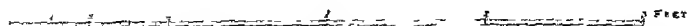


Fig. 4

五五五五五



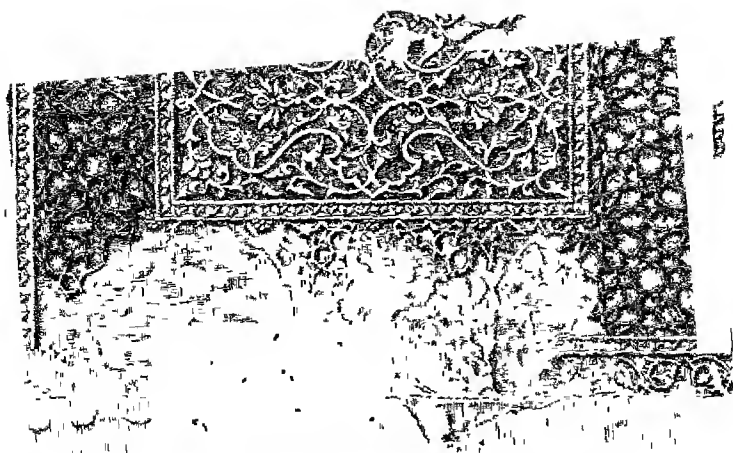


Fig. 1. Piece North-East of Ground Floor Rug.

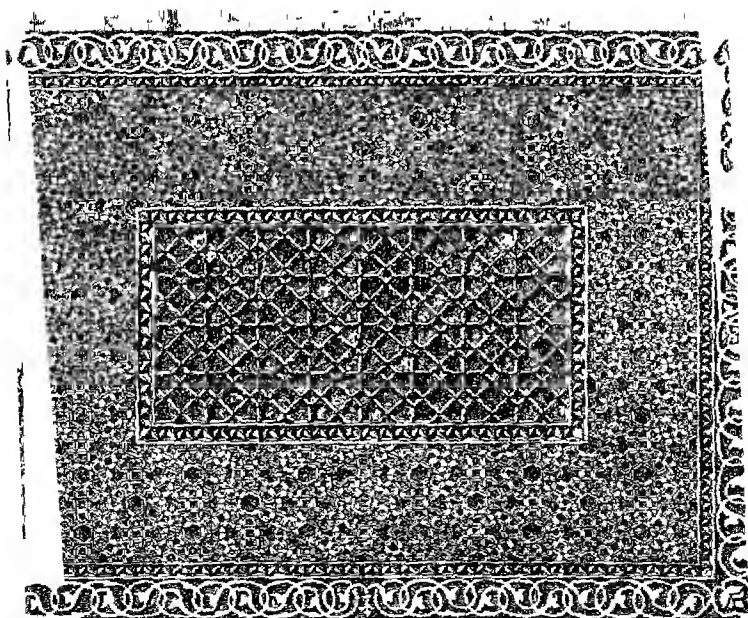


Fig. 2. Piece North-West Ground Floor Rug.

SCALE

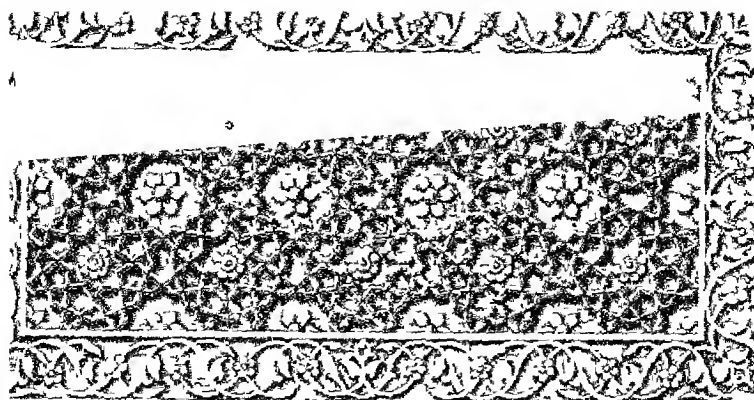


FIG. 3. PANEL IN NORTH-WEST CORNER ROOM.

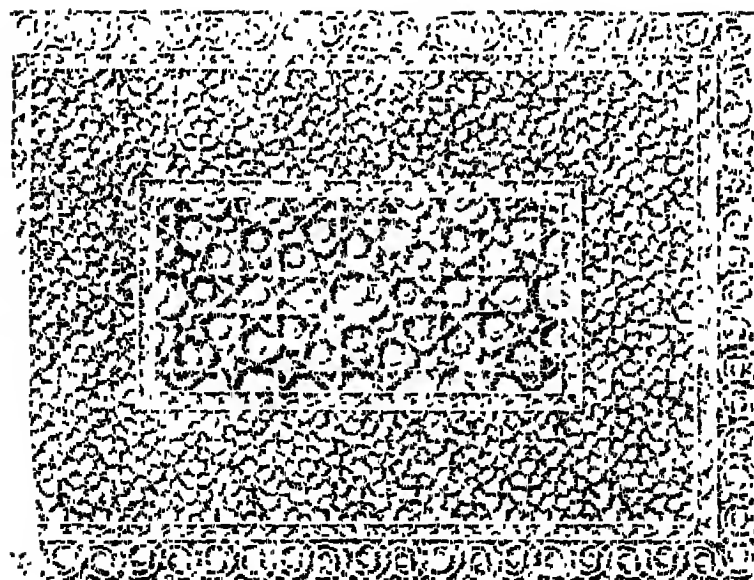


FIG. 1. PANEL IN SOUTH-EAST CORNER ROOM.

SCALE



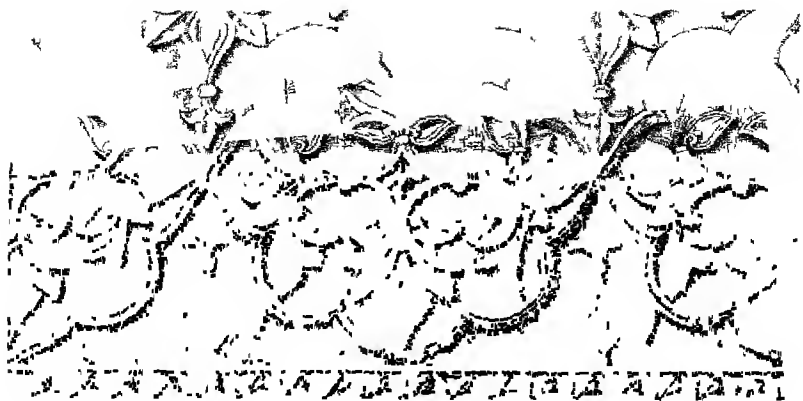


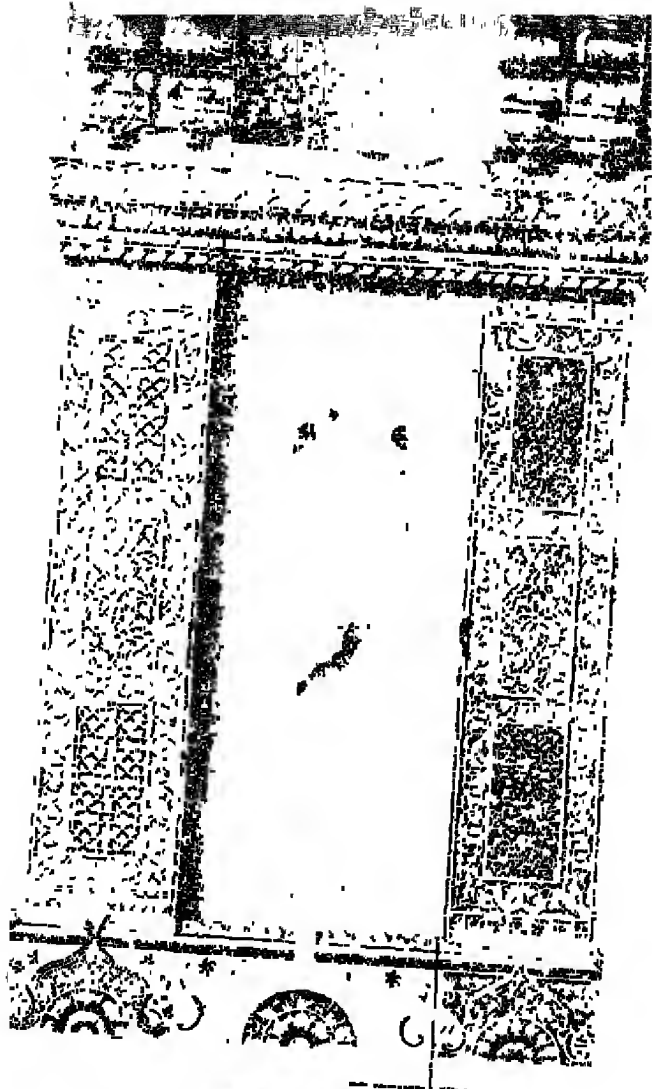
Fig. 3



Fig. 4



27 25



ELEVATION

SCALE

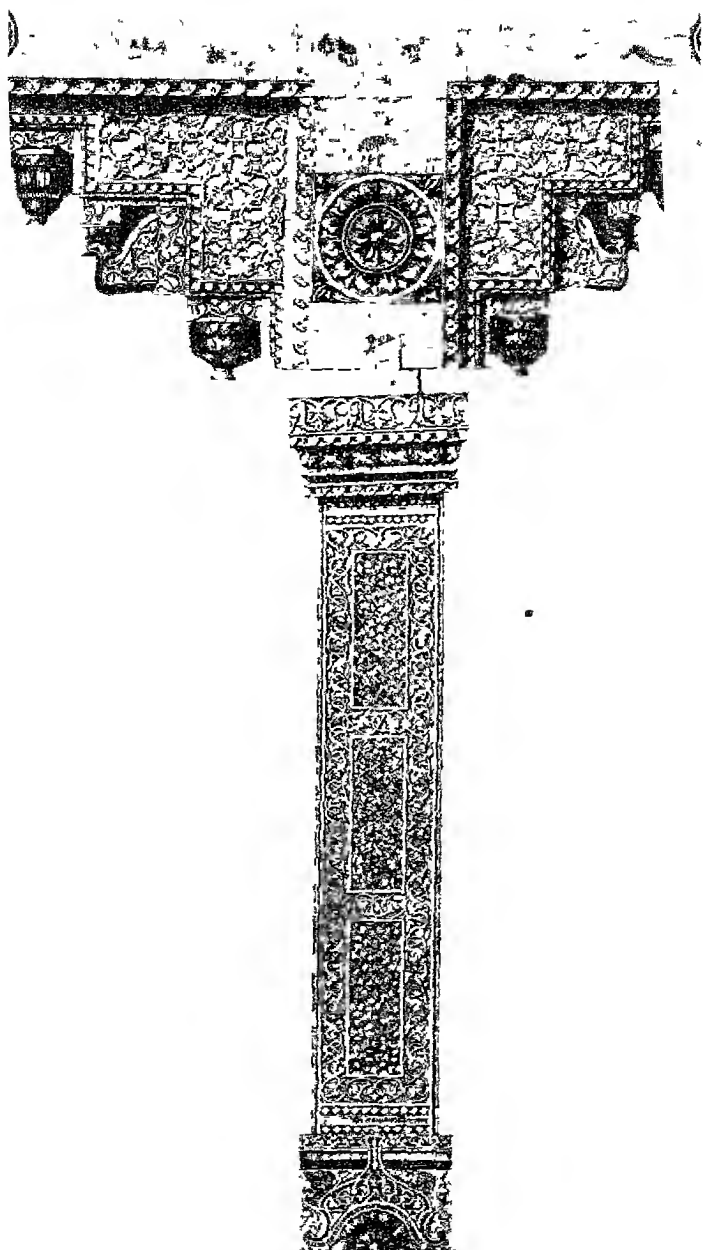
Feet

W 1 Circle

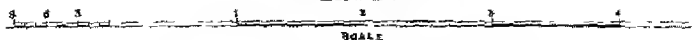
Photographed by the Survey of India Office, Calcutta, July 1925

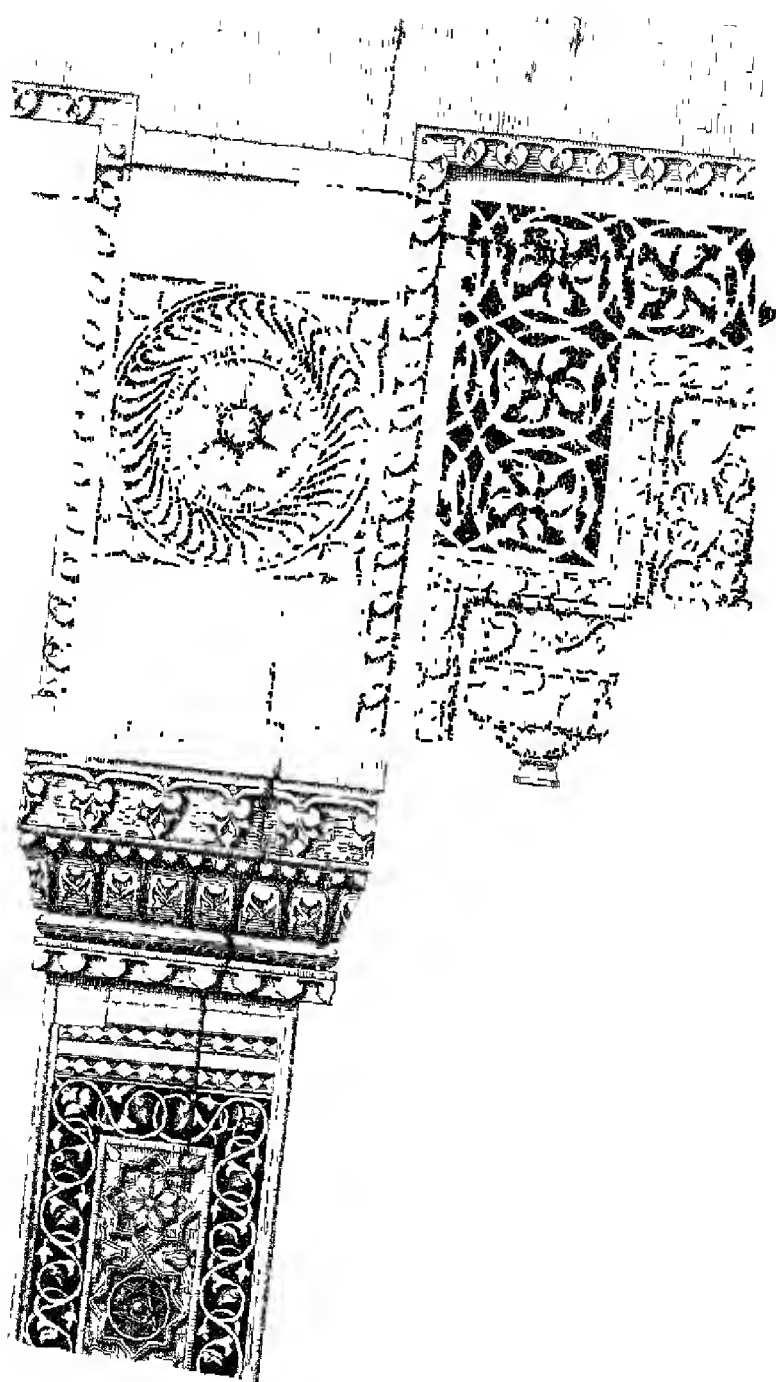
200
m

FATHPUR KH. R. B. BALSHOSE
DE C. VED P. N. T. E. A. G. D. F. R. M.



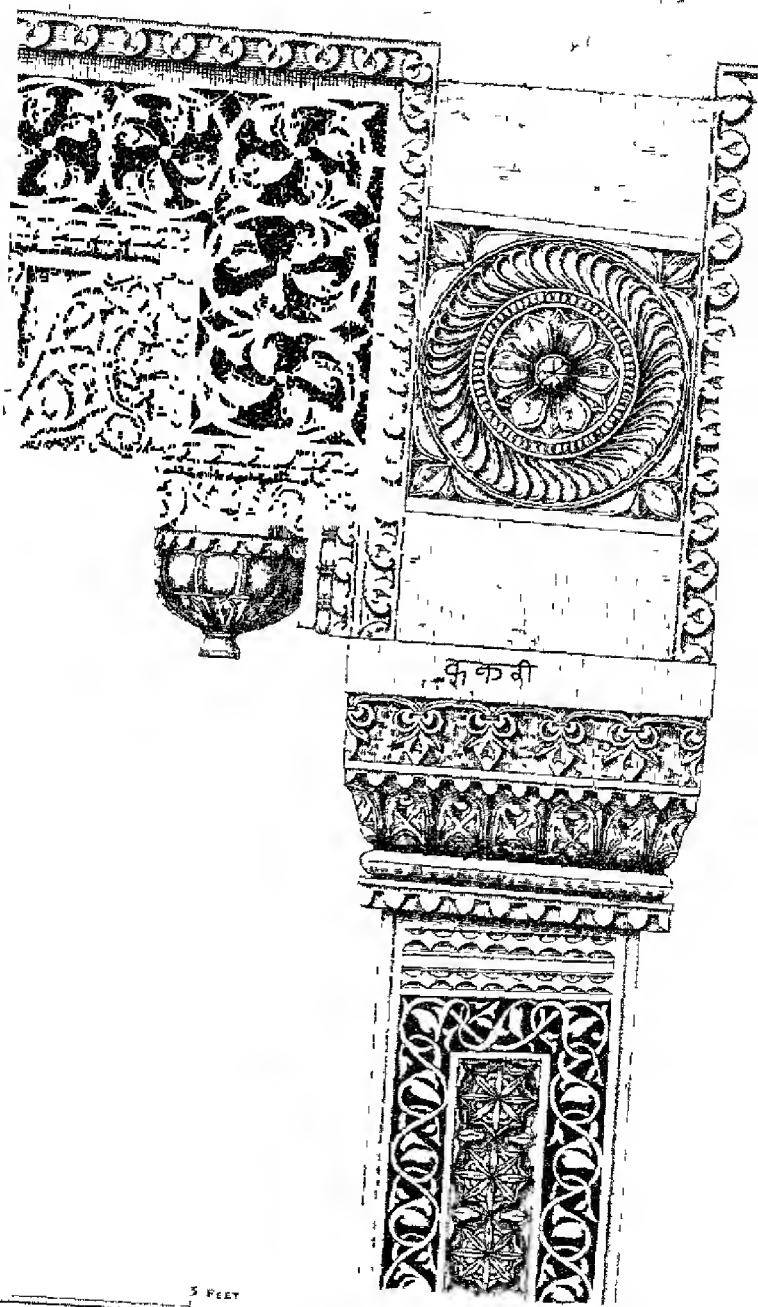
ELEVATION

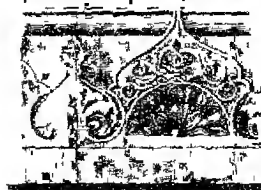
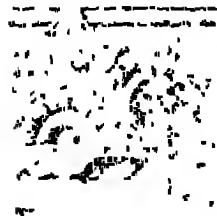
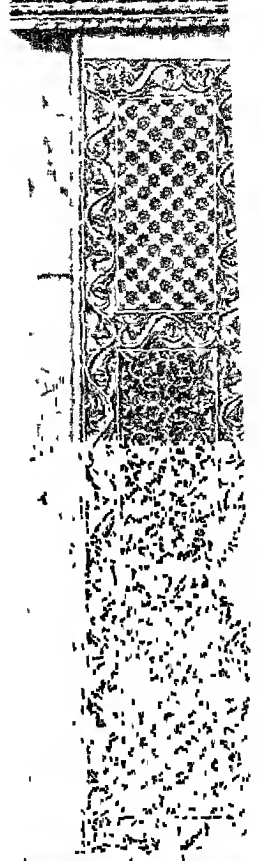
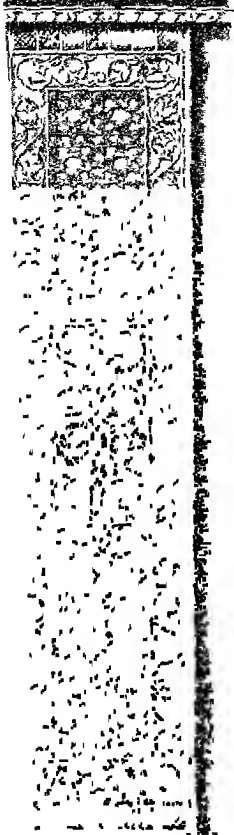
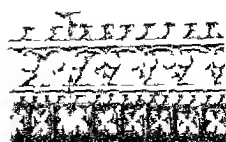
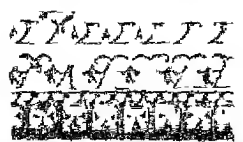




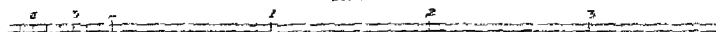
Architectural drawing of plate I. 17. Plate

INCHES 12 9 6 3





BOALD



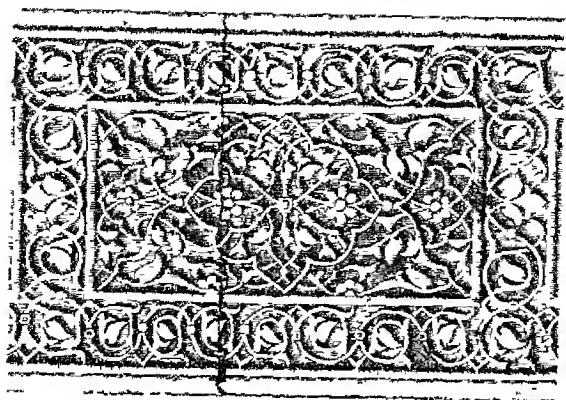


Fig. 1

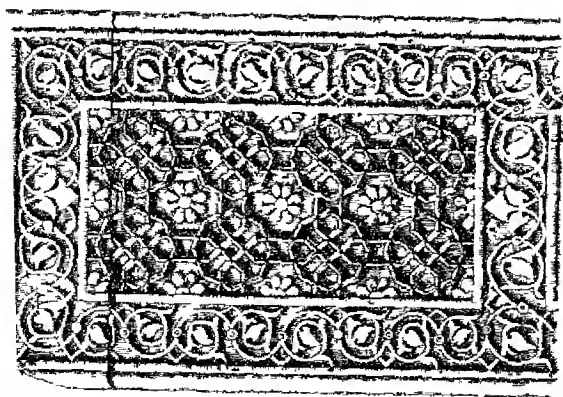


Fig. 2



Fig. 3

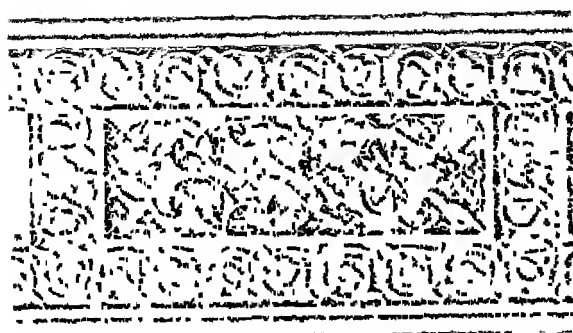


Fig. 4



Fig. 5

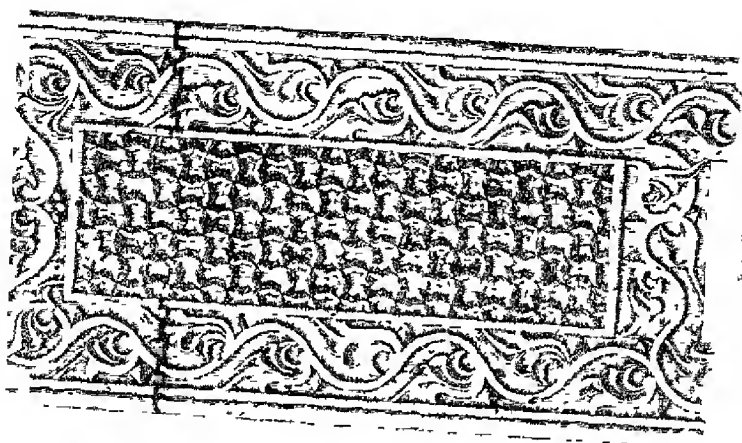
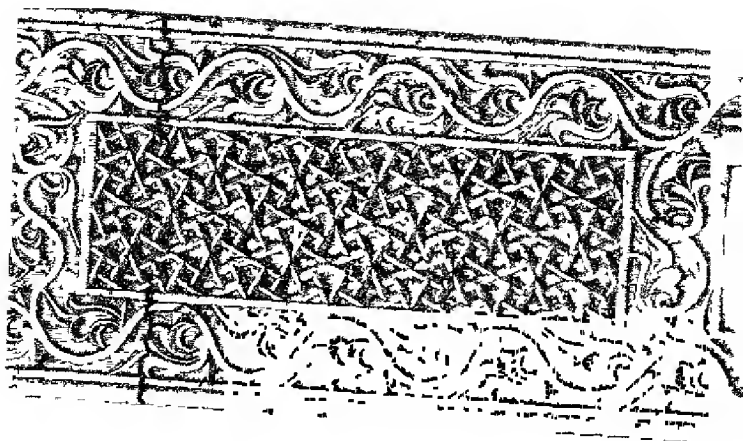


Fig. 2

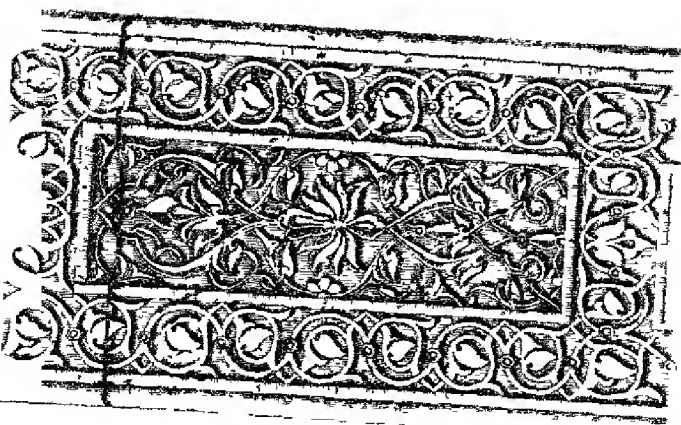
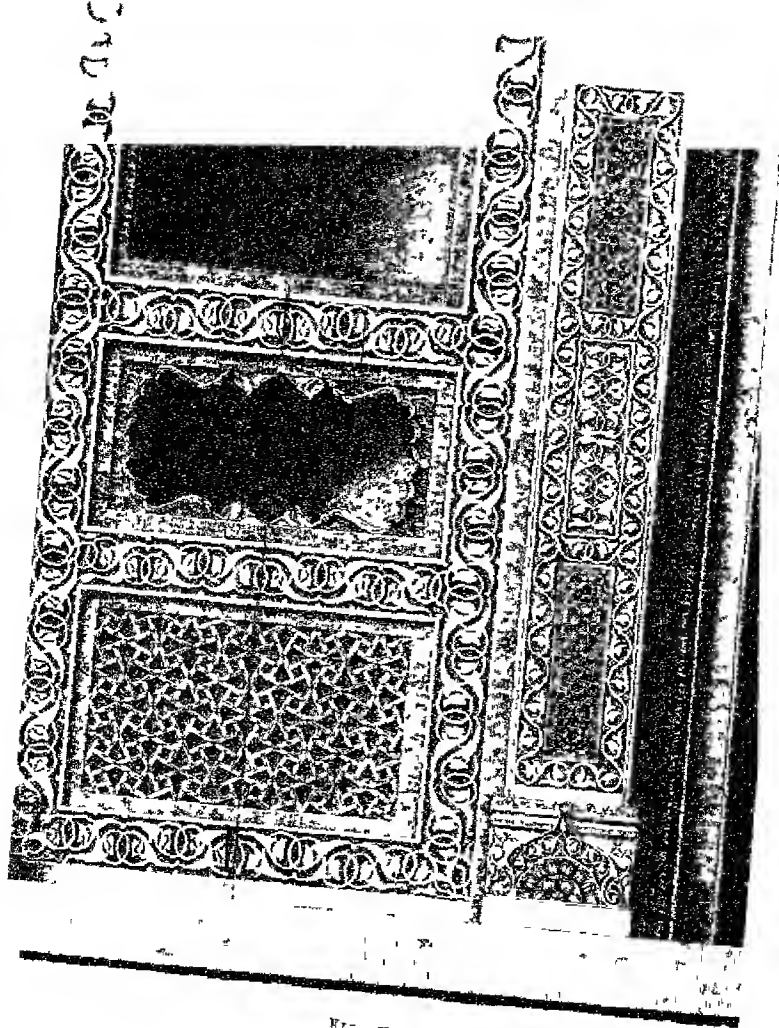
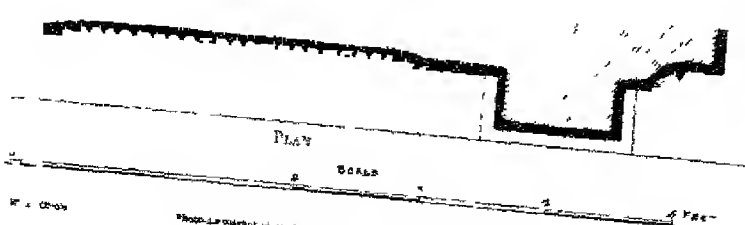


Fig. 1

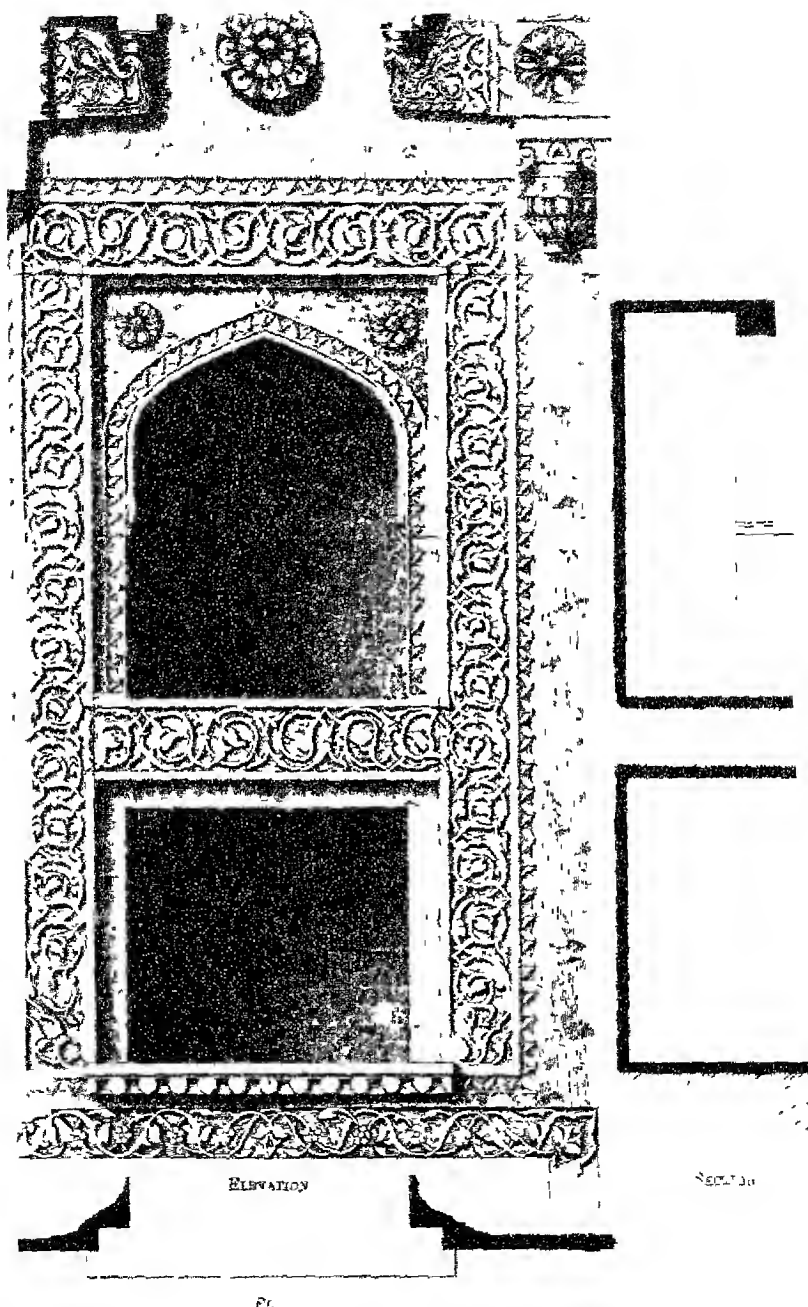


Ex- 100



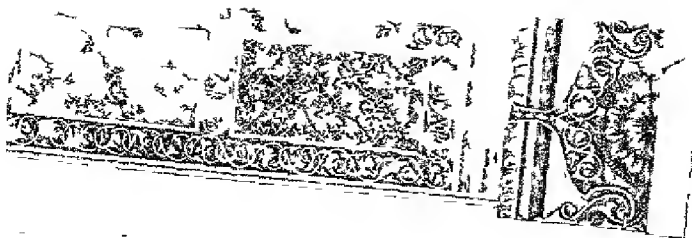
W. 100

Photo. by the author at the site of the temple of Isis, near the temple of Isis, July 1902

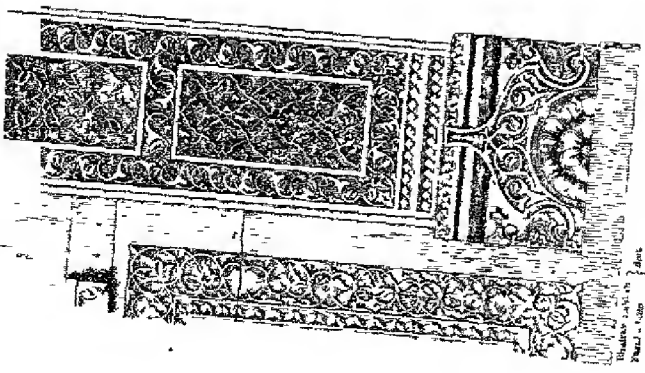


SCALE

0 1 2 3 4 5 6 7 8 9 10 FEET



Detail of section of original wall in 1916



Detail of section of original wall in 1916

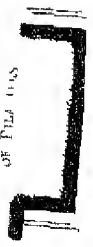
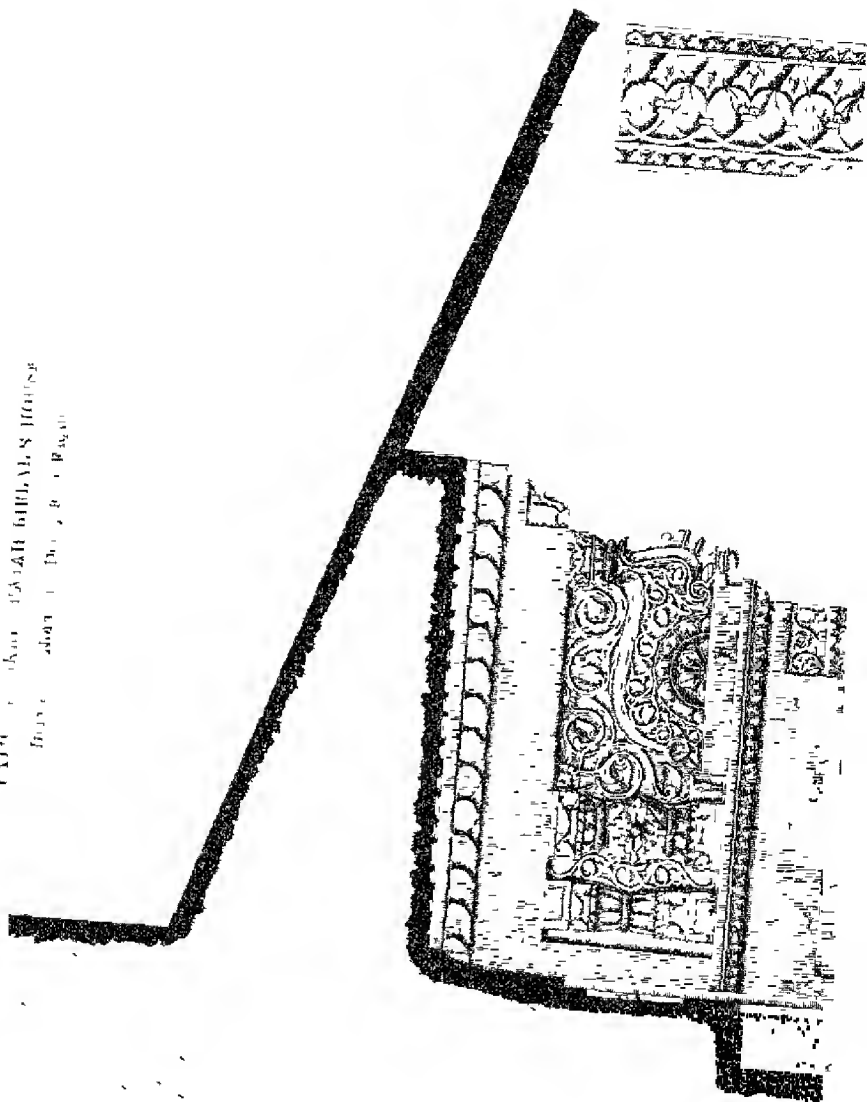


Табл. 1. Копия с гравюры
 Иллюстрация к книге П. П. П.



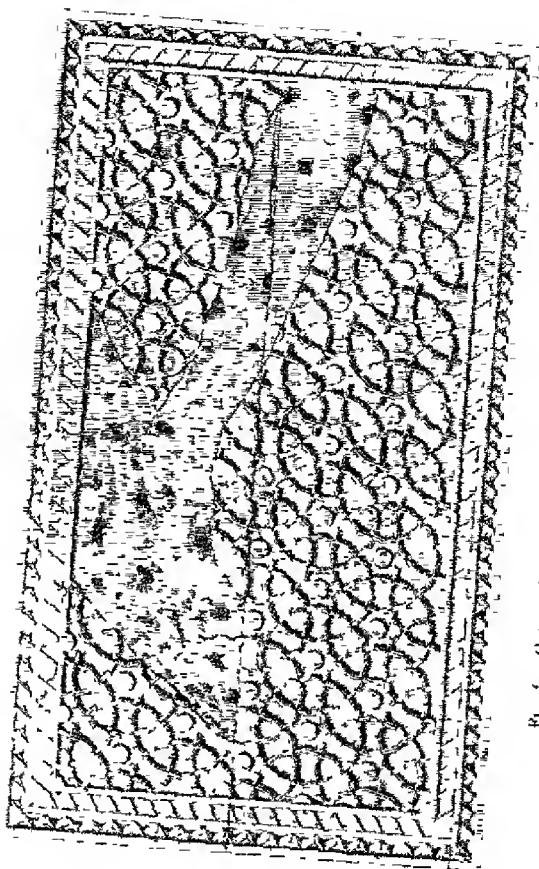
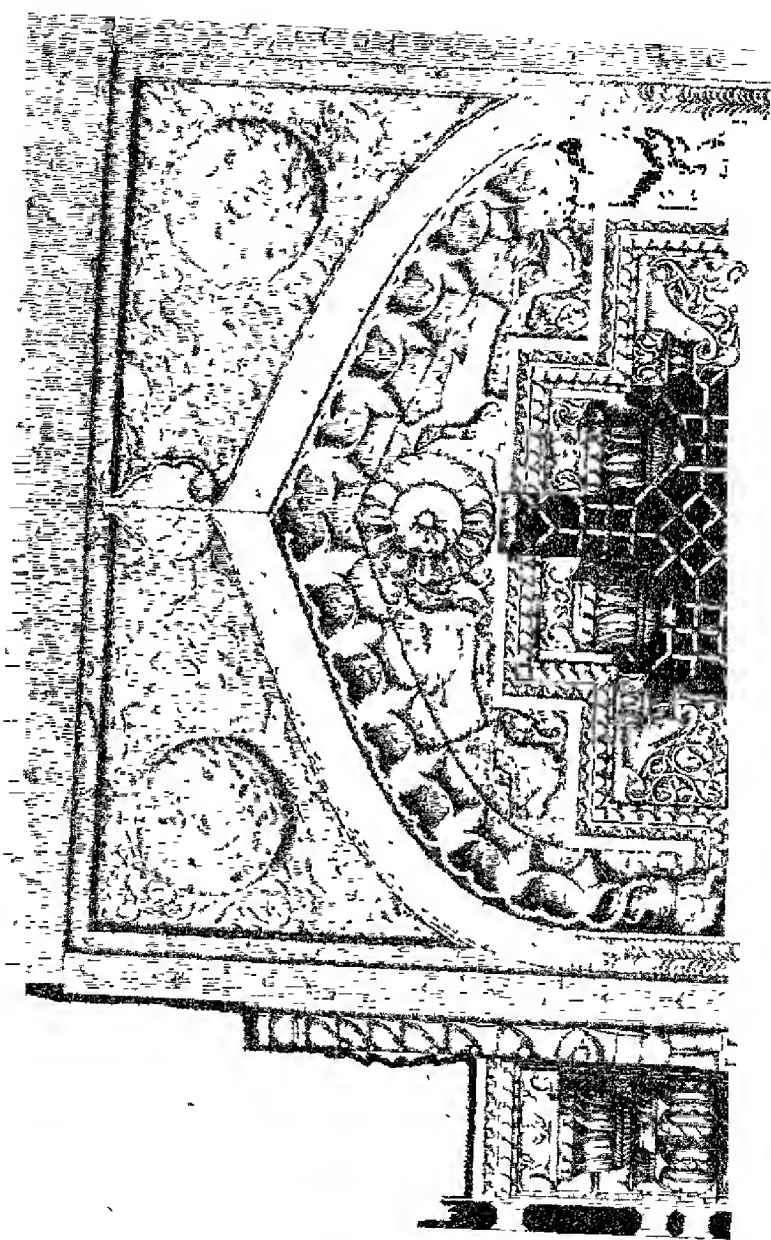
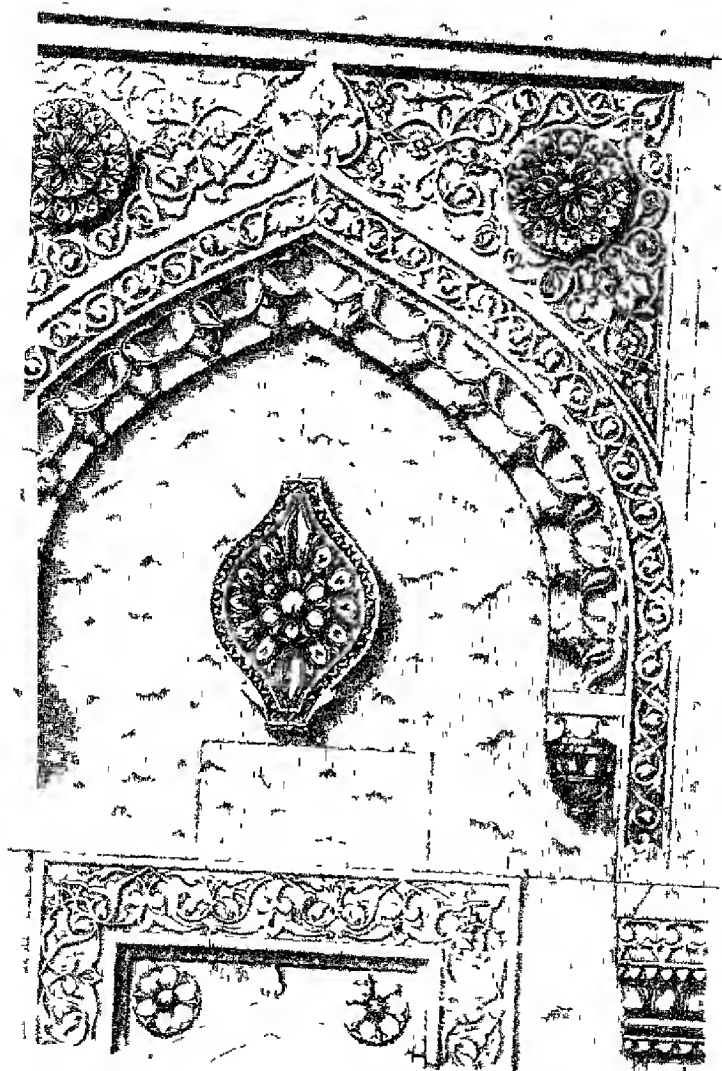


Рис. 2. Ковер из Персии, в музее в Париже





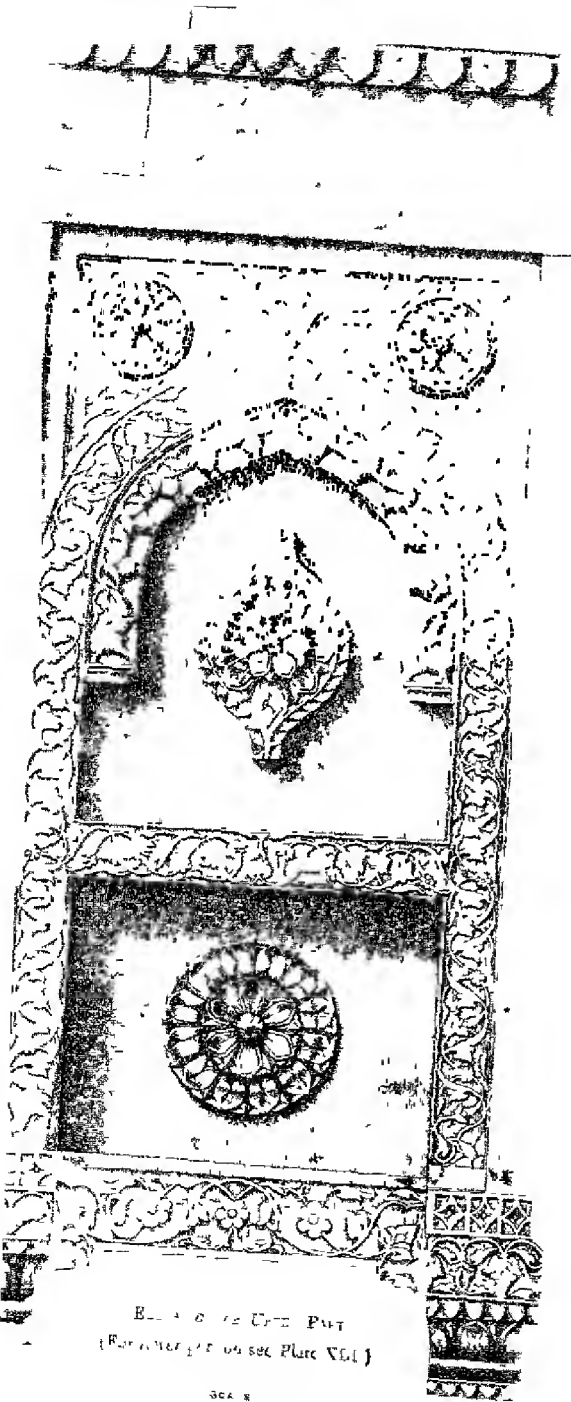


S I S L E

1957

19. a.

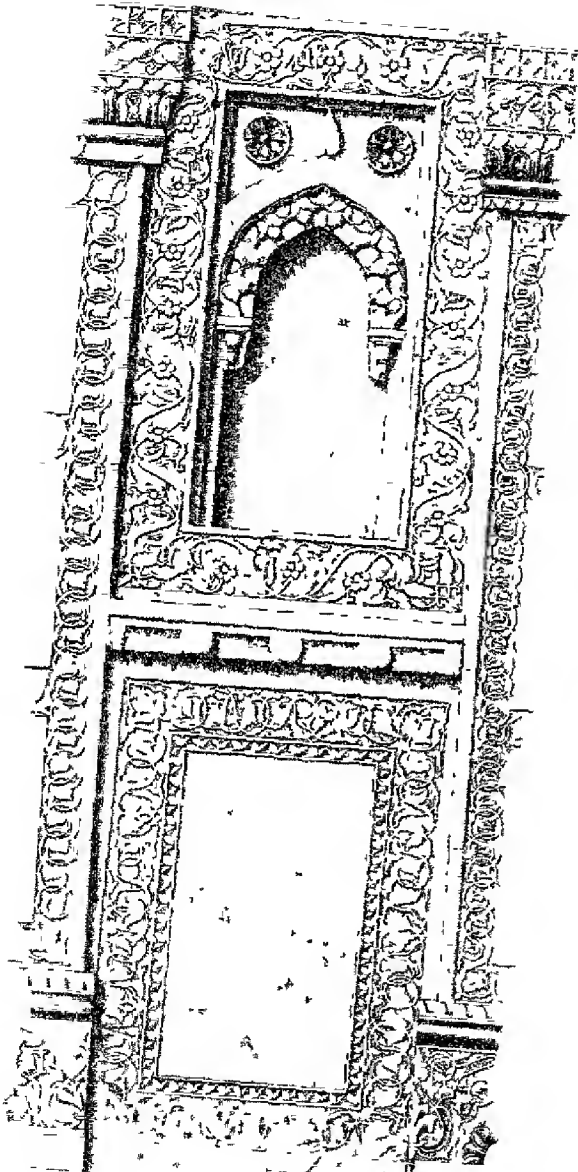
Exercises



Elaborate Urn Part
(For a larger view see Plate VII)

304 8

PLATE 10 - P. 10

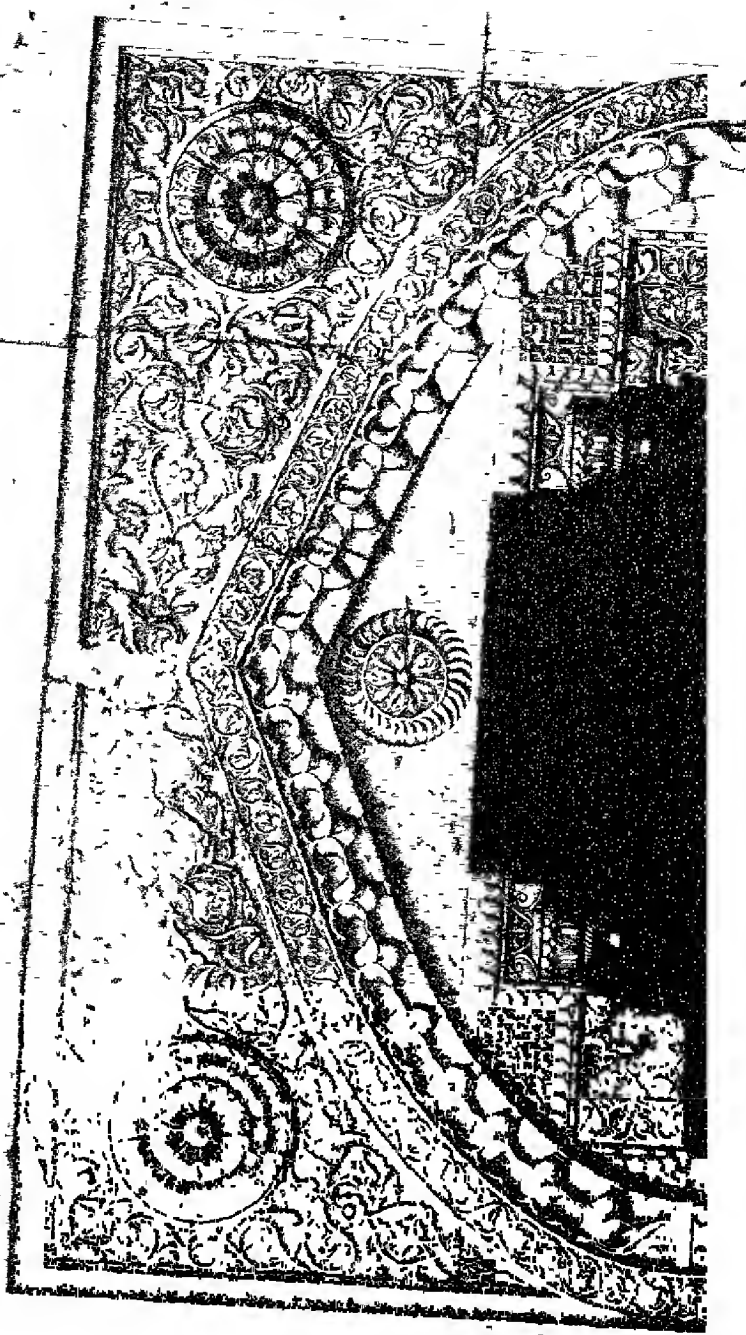


ELEVATION - LOWER PORTION

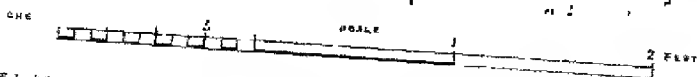
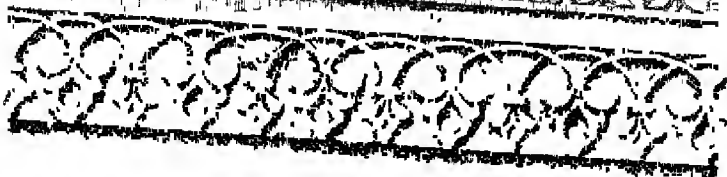
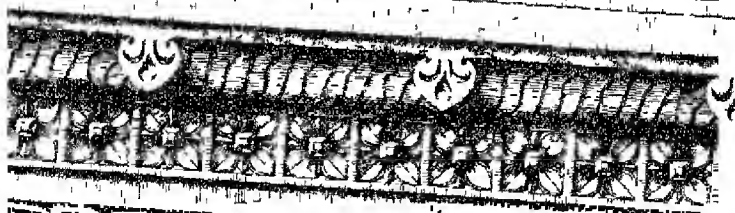
See upper portion see Pl. 11

SCALE

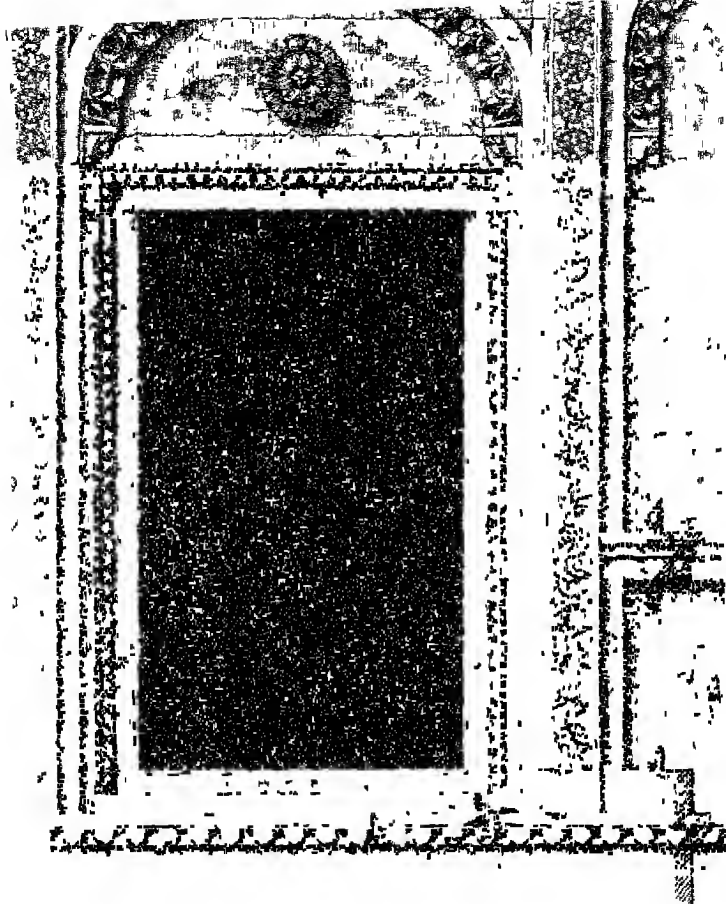
5 FEET



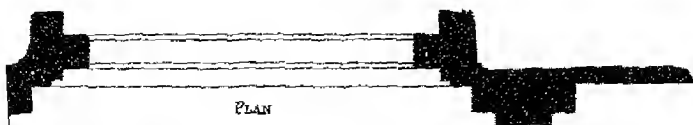
100 ft. 10 in. 8
 D. 100 ft. 10 in. 8



Photographed at the Survey of the Monuments, July 1900



East view



SCALE





ELEVATION

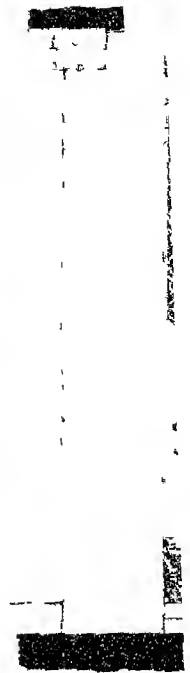
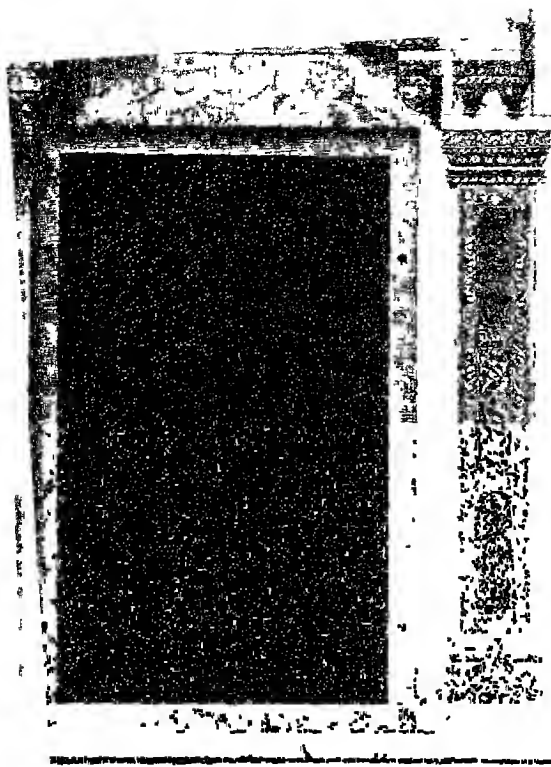
PLAN

SCALE



Photo-Engraved at the Survey of India Office, Calcutta, July 1906

2 W 54



E -

S -



P -



White

Red

White

Red

White

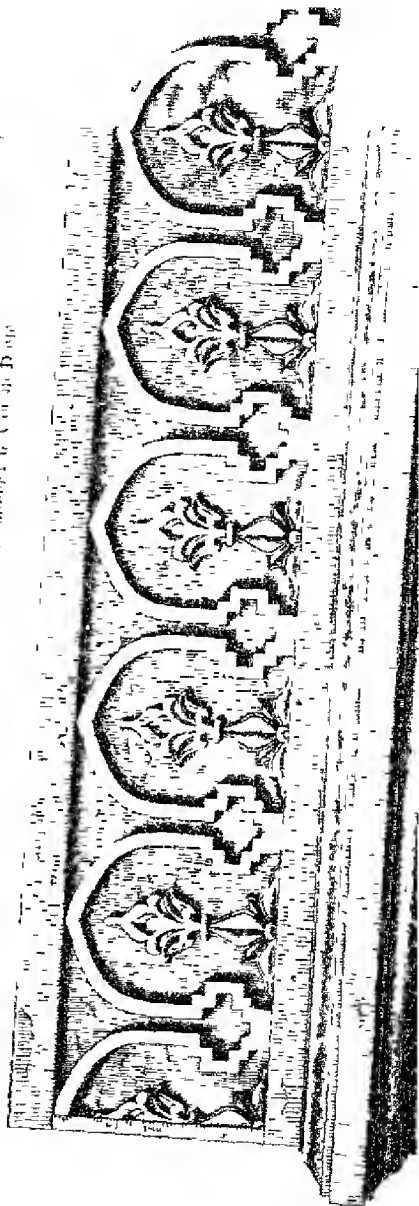
White

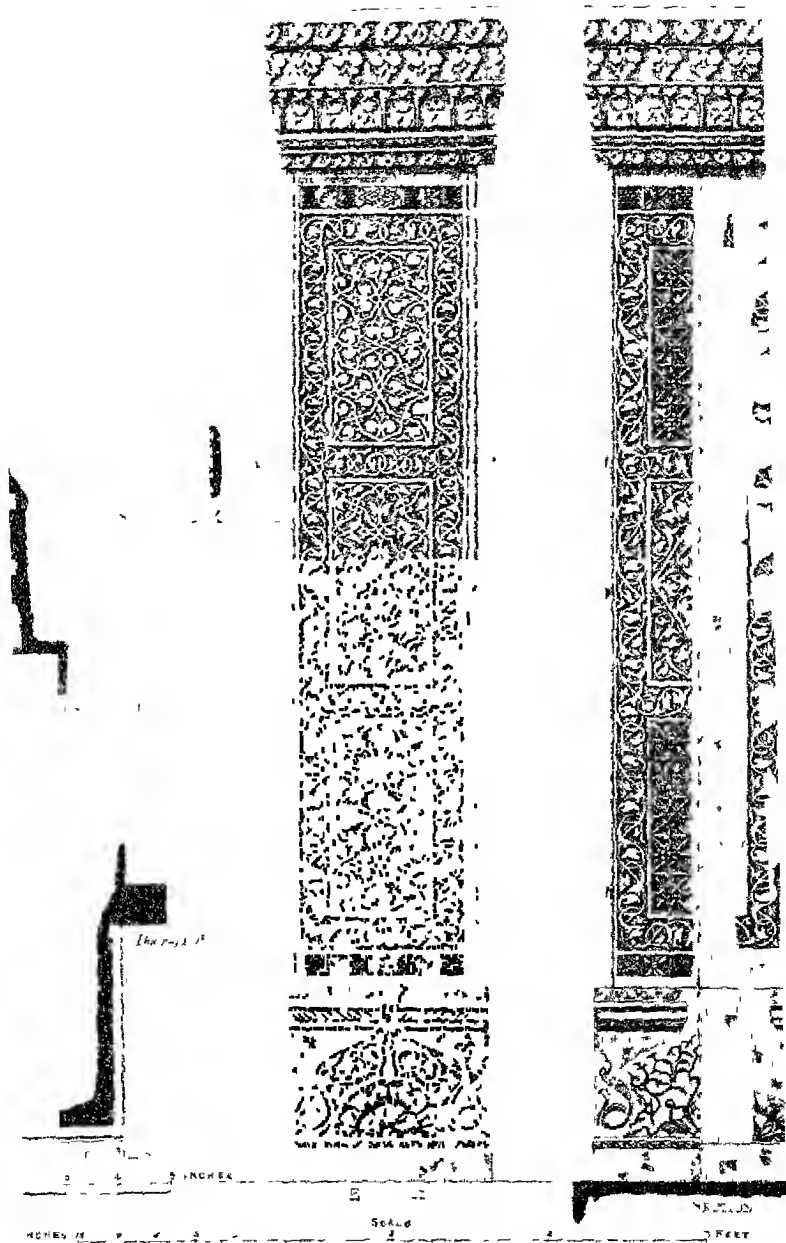
White

Red

White

See I. D. n. s. also Museum of Art and History

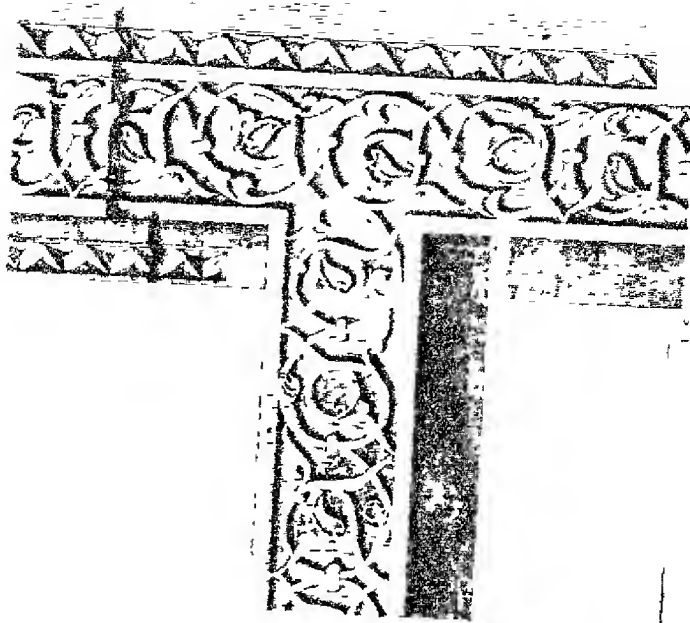




H. W. 1000

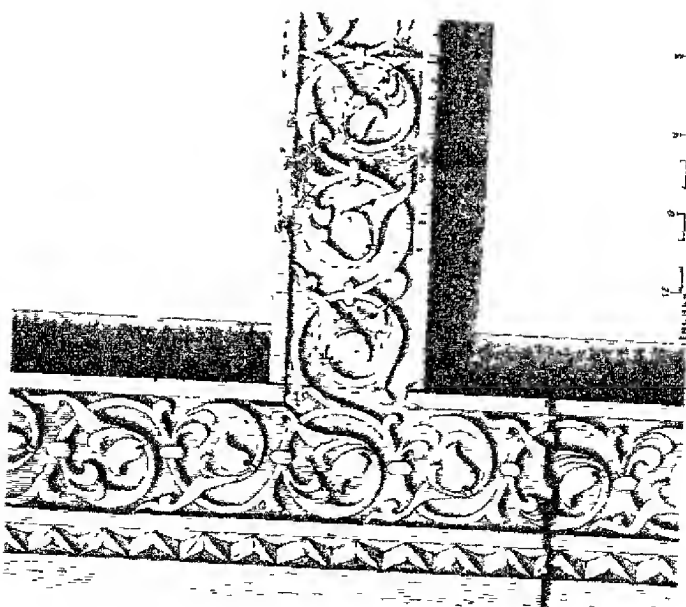
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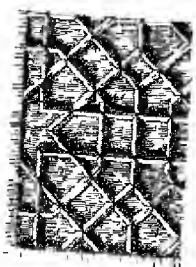
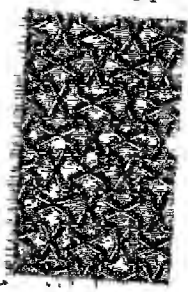
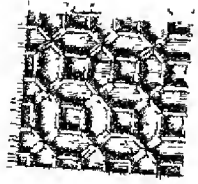
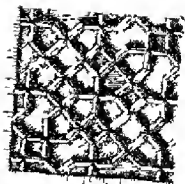
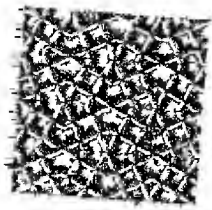
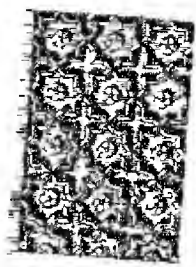
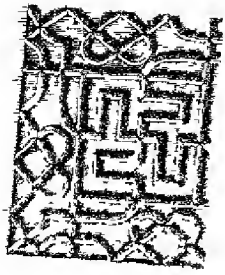
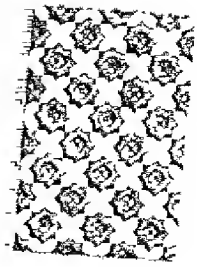
Fig. 1000
A. 1000

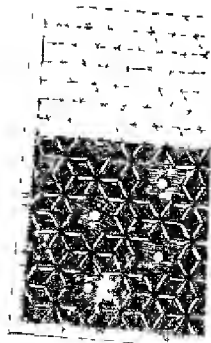
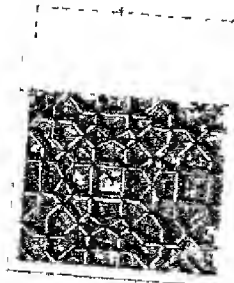
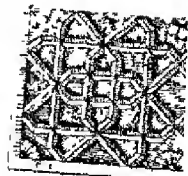
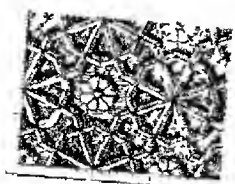
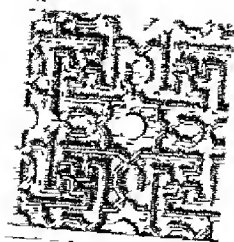


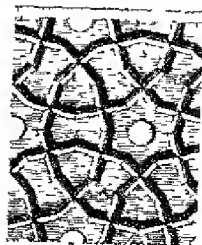
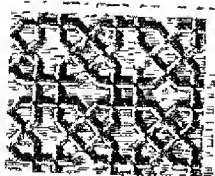
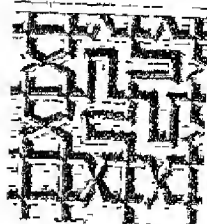
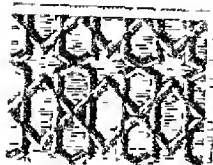
SCALE

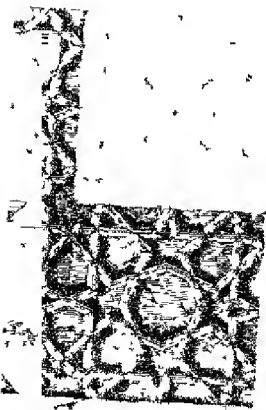
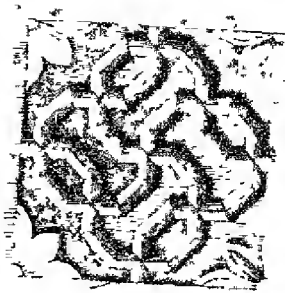
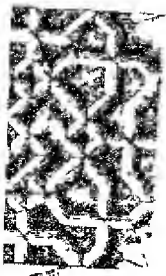
1/2
INCHES

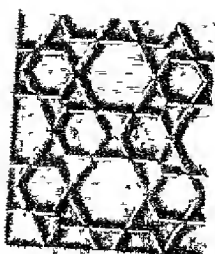
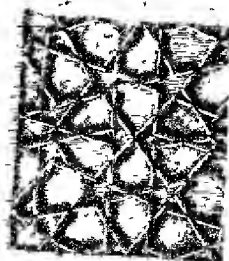
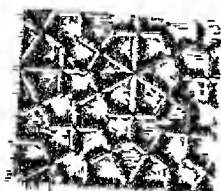


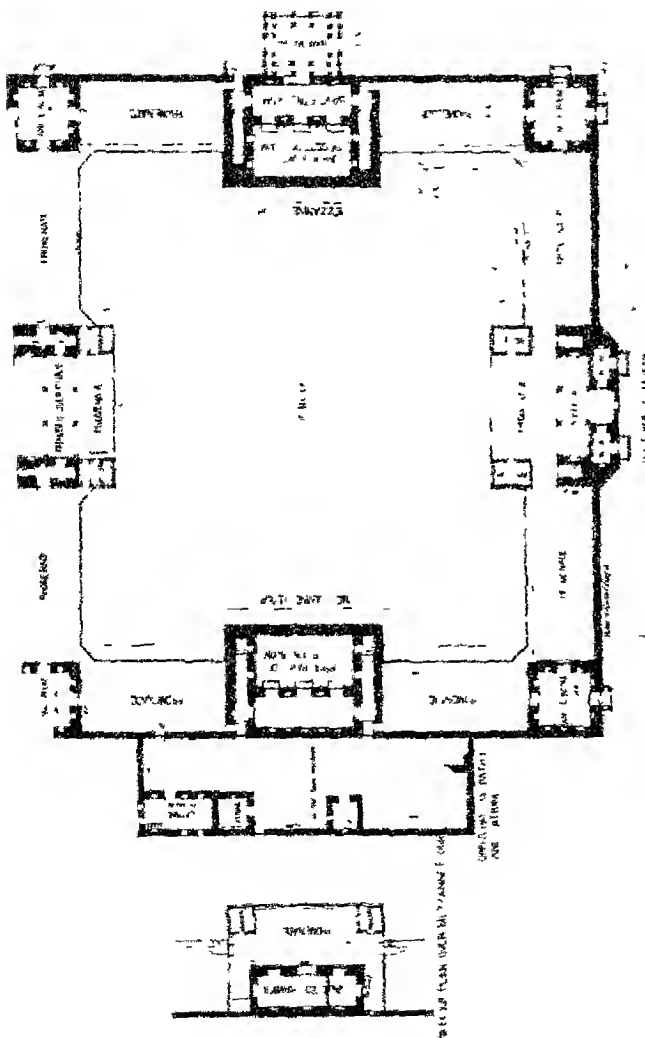








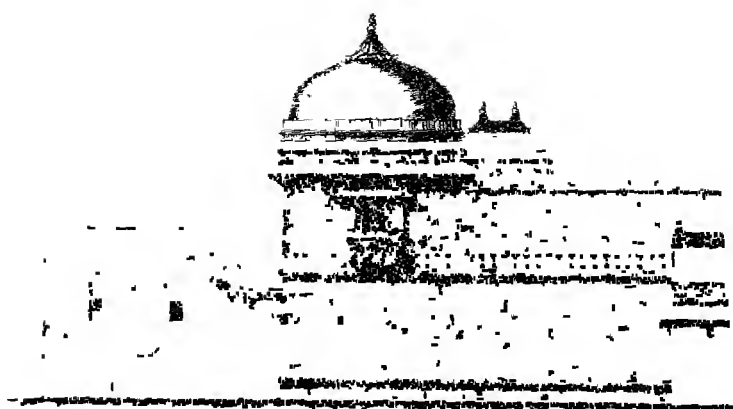




ON EXISTING 1000 PLANS

Architectural and Structural Drawing No. 101-1-1010

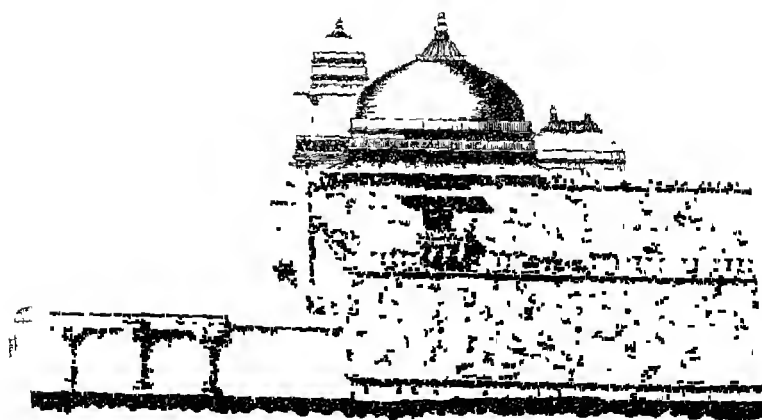
Architectural and Structural Drawing No. 101-1-1010



P. - A. - Alkali flat

— E. L. TERT OF BATHS —

— Gu

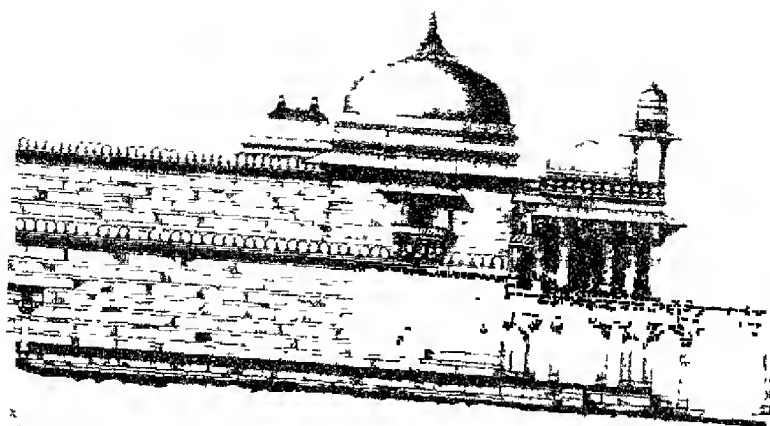


BE ONE BOX FOR
M. R. S. HOUSE →

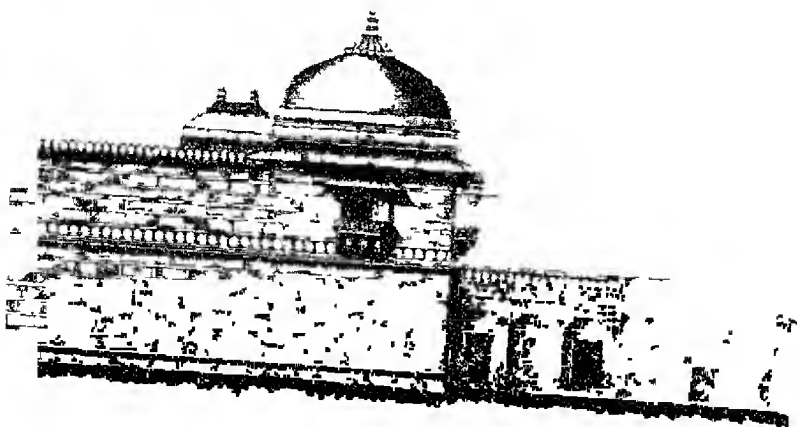
FEET 10 5 2 10

Archaeological Survey of India. P. W. P. Circle.

100 100 100

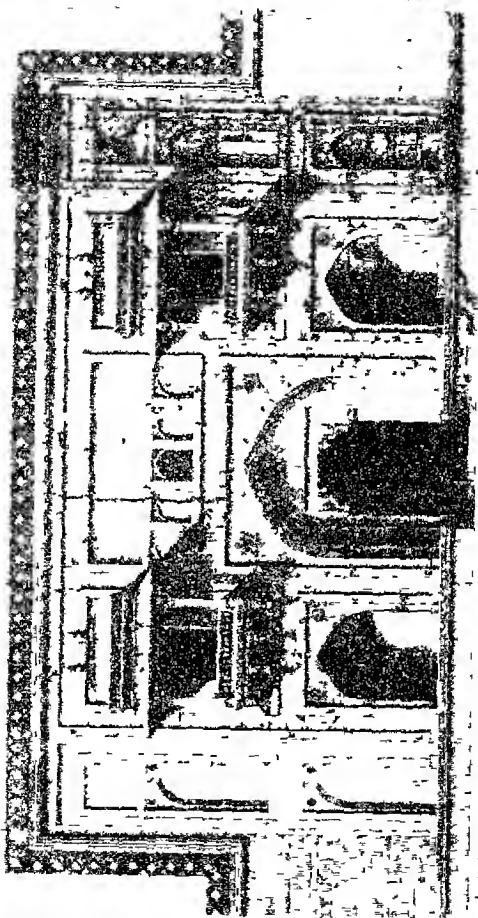


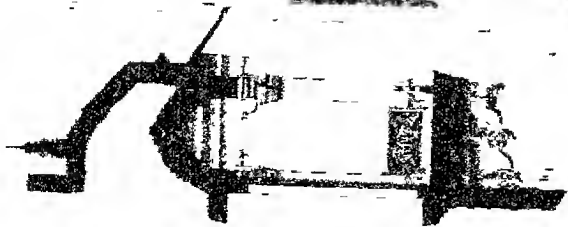
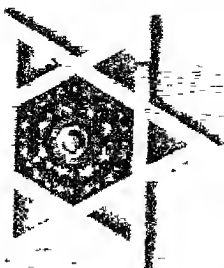
— B-1 MARBLE — *Fragment of wall with
screened to E. and S. side*



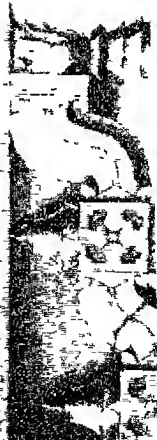
— END WALL OF CHANAL — *Fragment of wall with a
screened to E. and S. side
from the B-1 MARBLE*

100 120 140 160 FEET

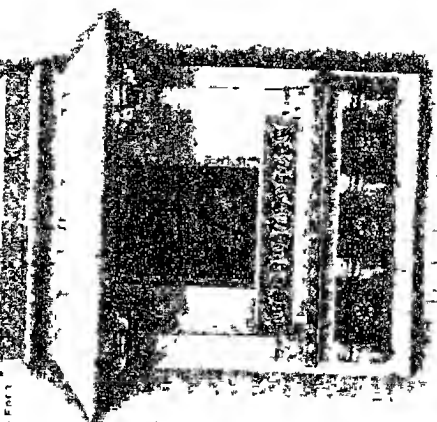




216 400 V - 112 401 V

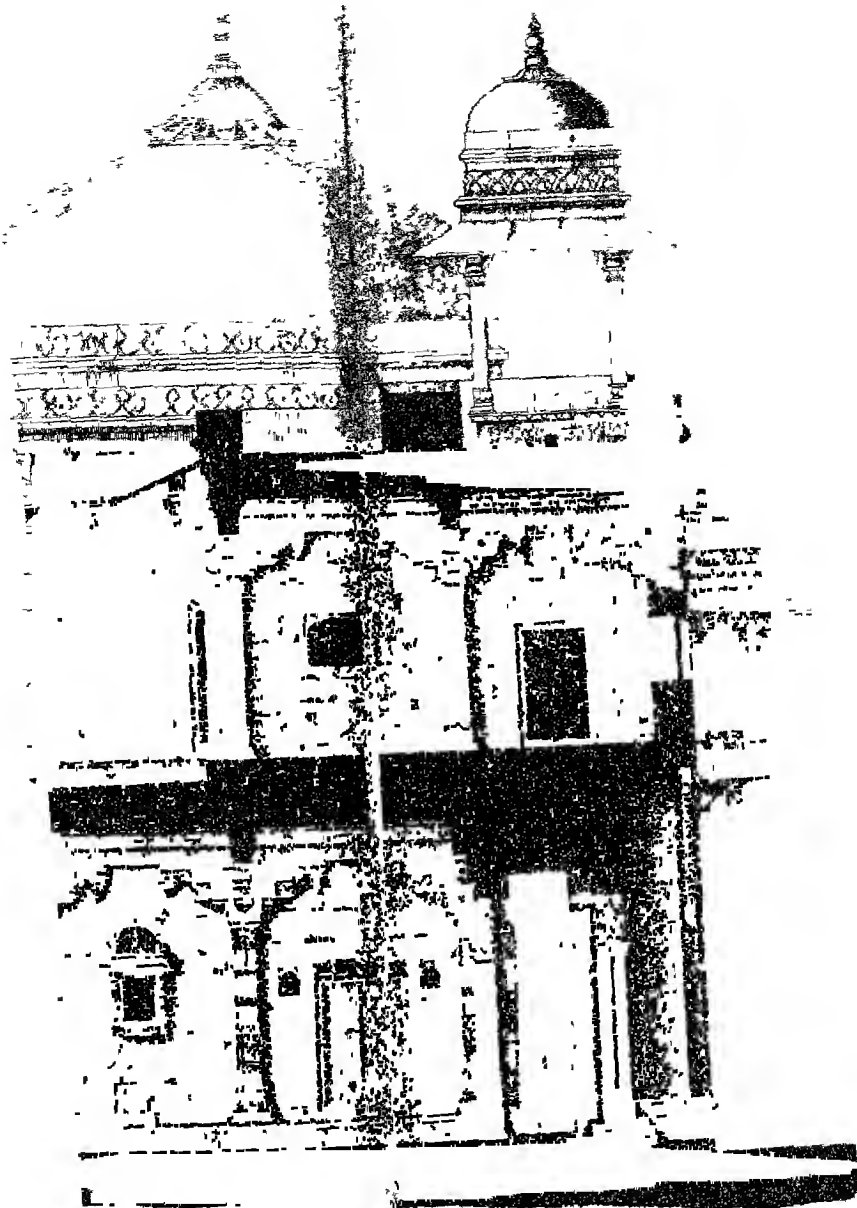


112 401 V



112 401 V

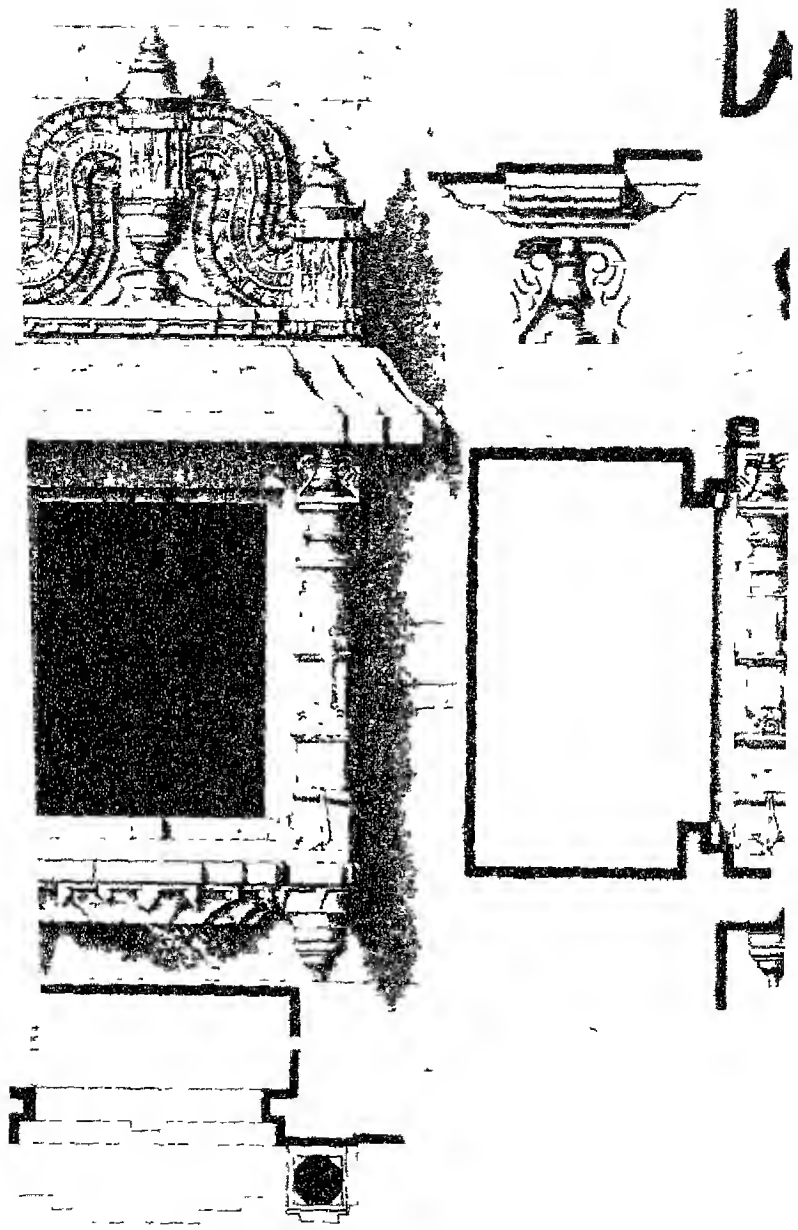
FATEPUR SIKHI—FOUR DAYS FAIR



SECTION THROUGH ENTRANCE



as photographed at the Survey of India Office, Calcutta, August 1901

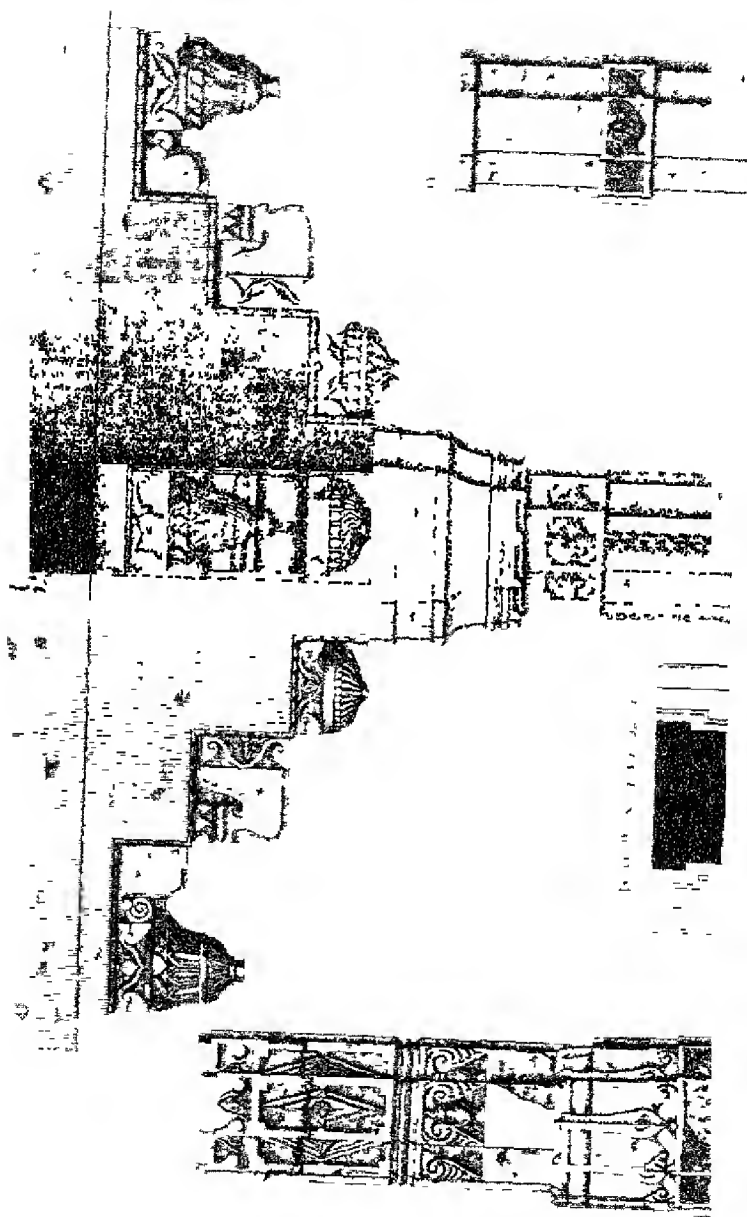


CHES 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

Scale 1:100

Arch. 1

to Lateral 1



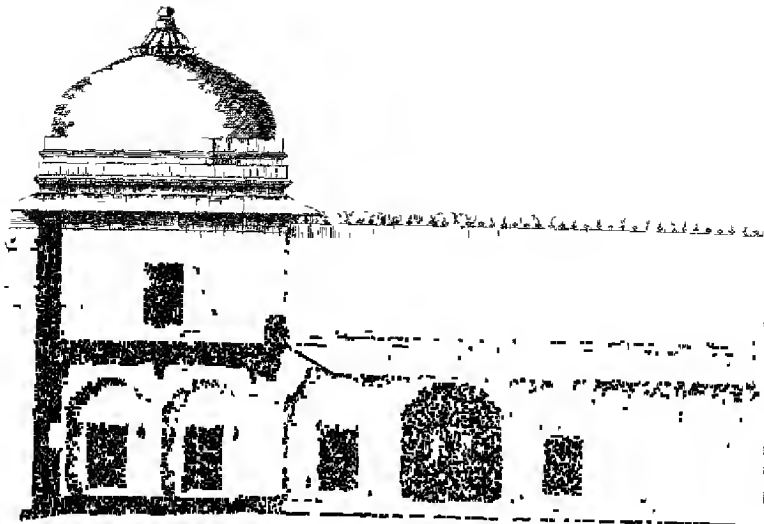
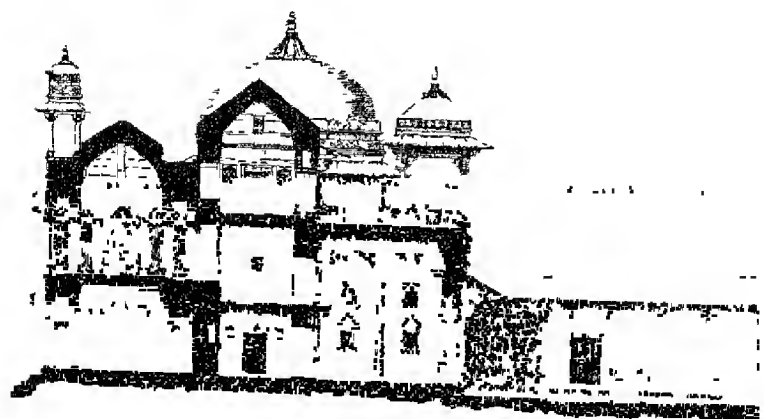


FIG. 1. ELEVATION

SECTION THROUGH CORRIDOR

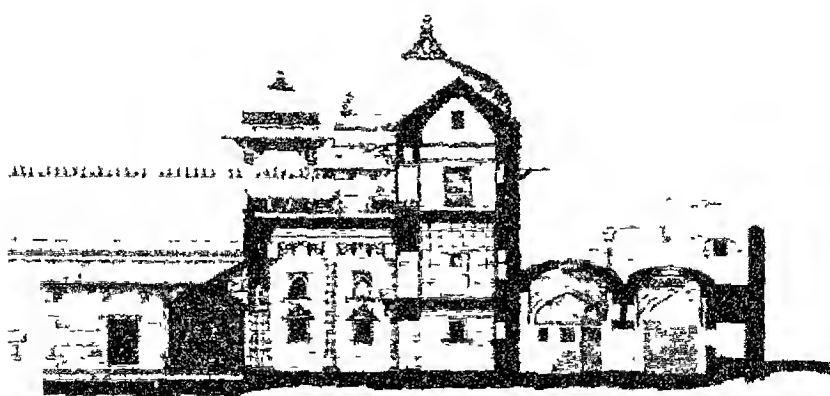
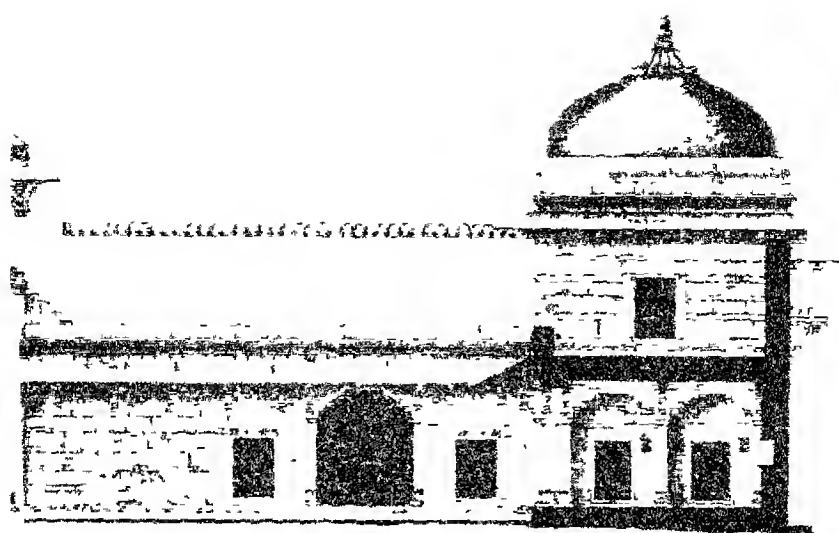
CORRIDOR



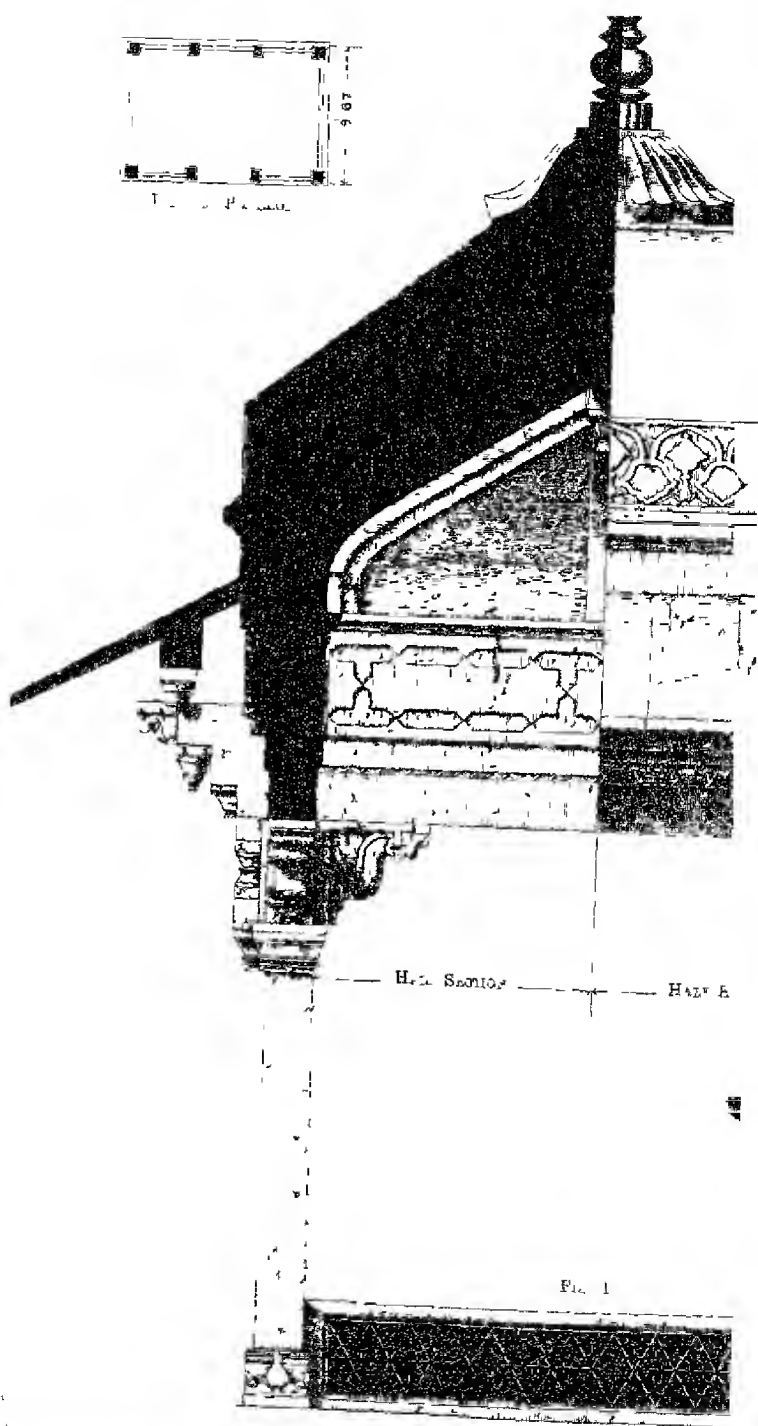
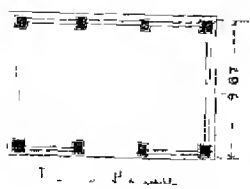
HAY & MAHAL
 VAULTED CHAMBER
 OR RESTING ROOM
 OR LIBRARY
 OR READING ROOM
 OR READING ROOM

CORRIDOR

Fig 2



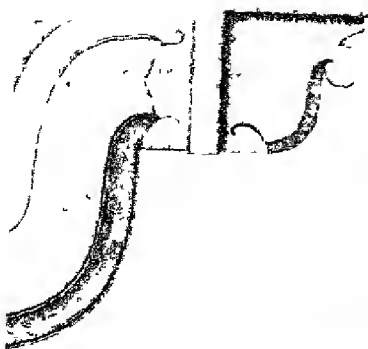
180 feet



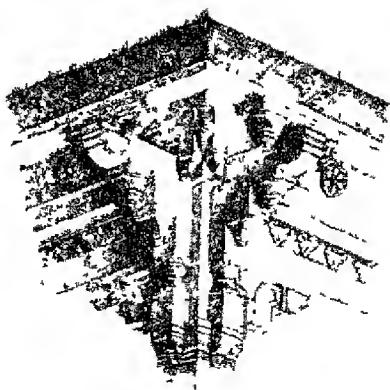
H. A. SANCHEZ HAZEL E

FIG. 1

Architectural drawing of a building facade.



0 10" 20" 30" 40" 50" 60" 70" 80" 90" 100"



1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

0 10" 20" 30" 40" 50" 60" 70" 80" 90" 100"

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

Figure 5

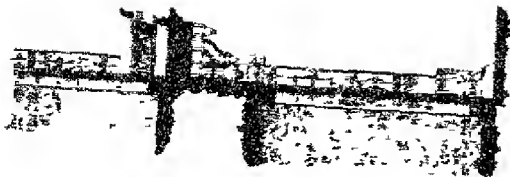
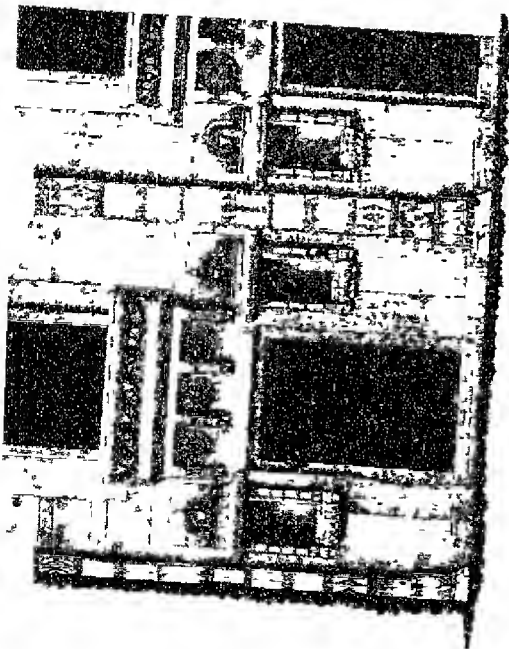
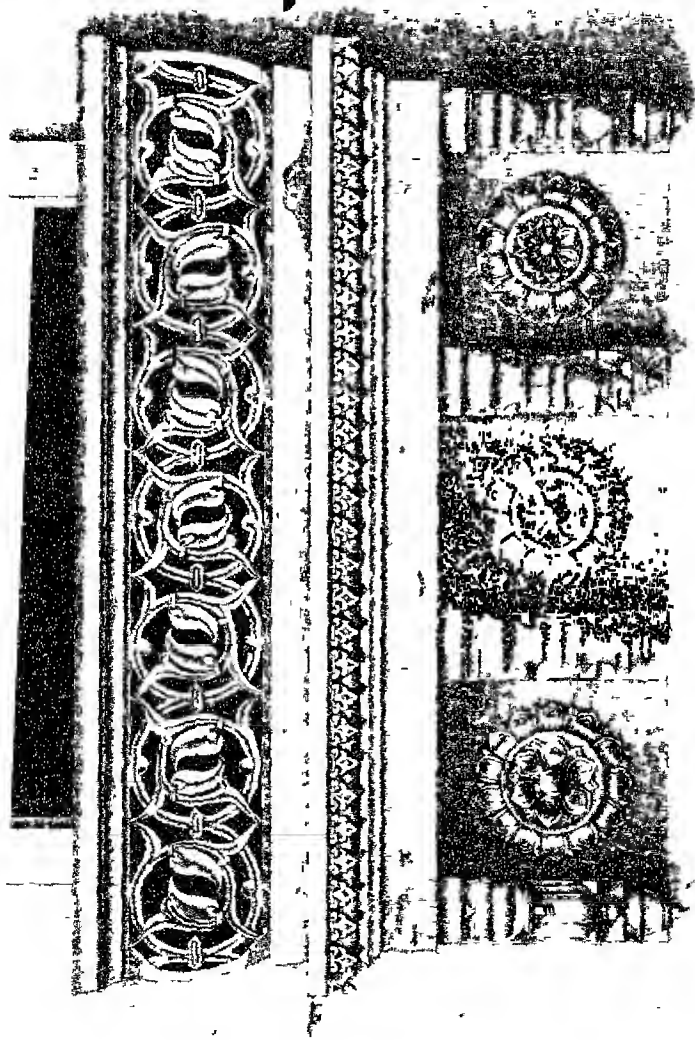
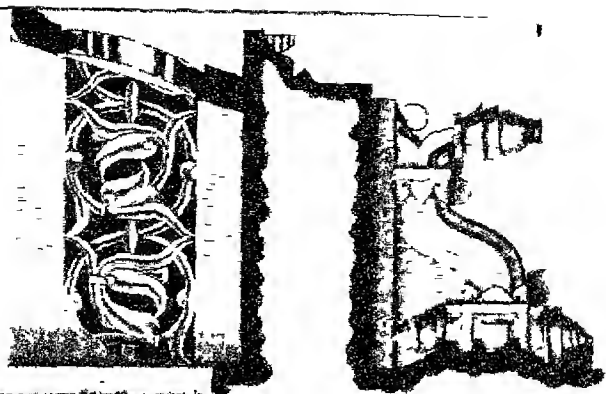
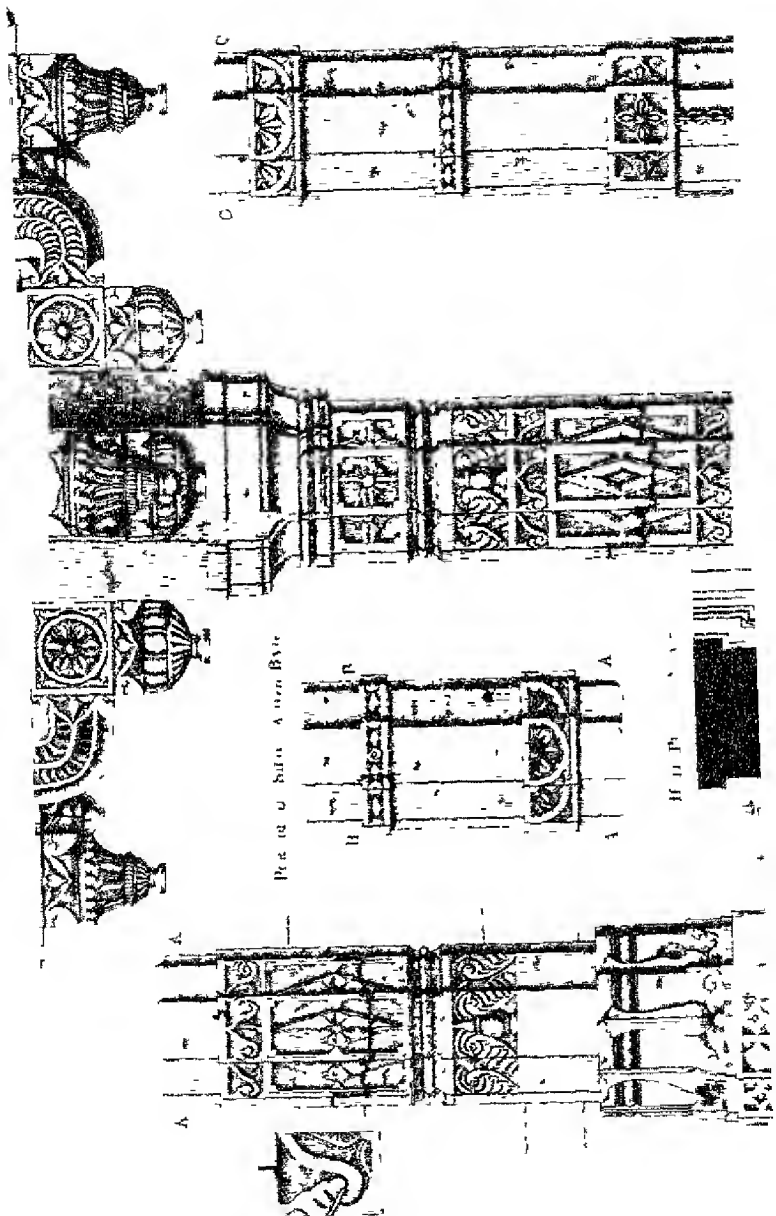
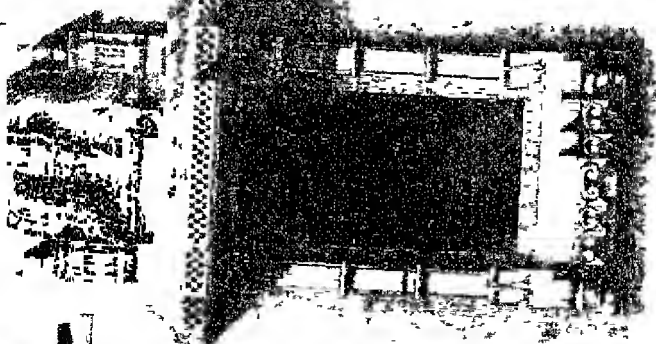
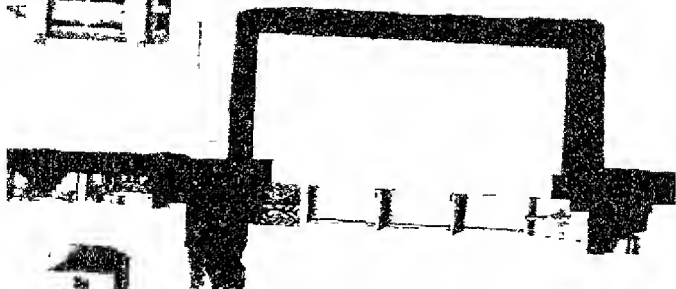


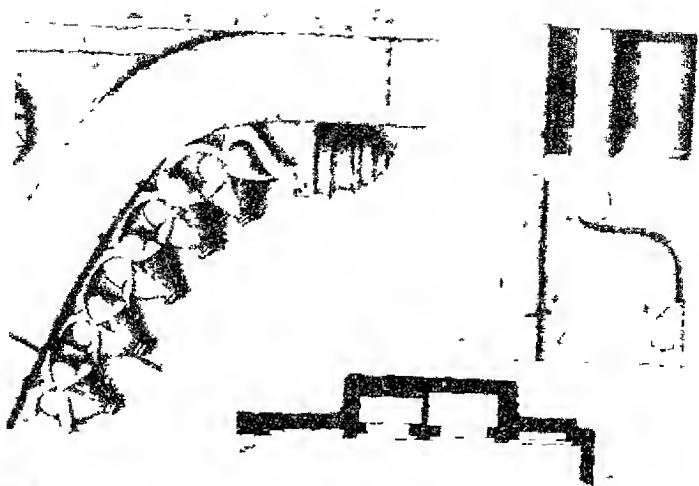
Figure 6











7

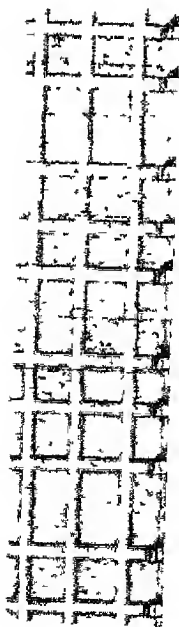


Fig. 1

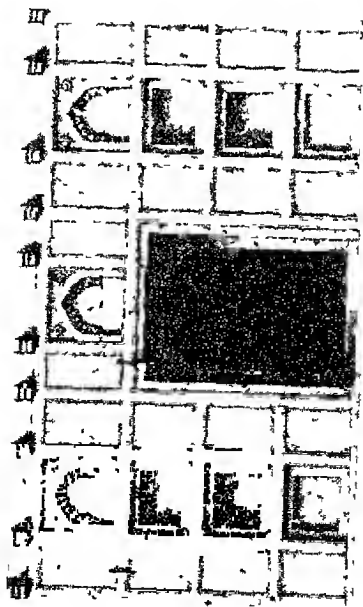
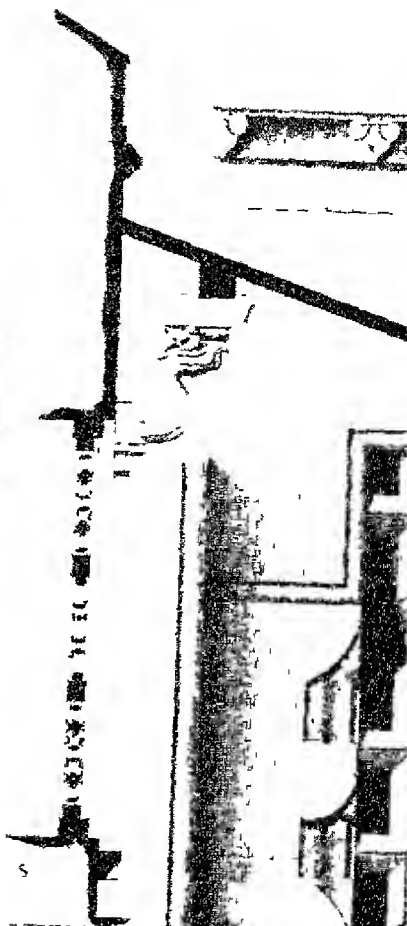
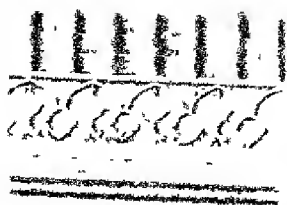


Fig. 2





1. 2. 3. 4.

80443

80443

Architectural drawing of a section of a building, showing a wall with a grid of six rectangular panels, each containing a different pattern or texture.

Fig. 4. Section of a building.

Architectural drawing of a section of a building, showing a wall with a grid of six rectangular panels, each containing a different pattern or texture.

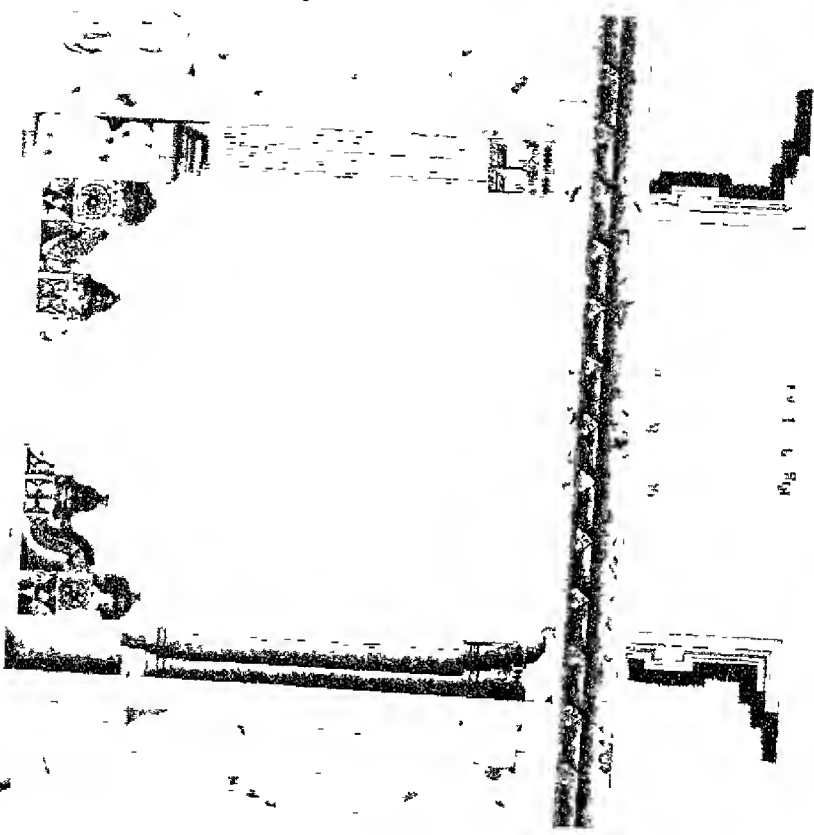




Fig. 1. Interior view of the building.

Scale 1" = 10' 0"

Scale 1" = 10' 0"

Scale 1" = 10' 0"

Scale 1" = 10' 0"

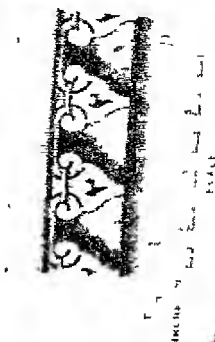
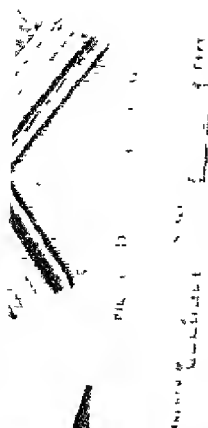
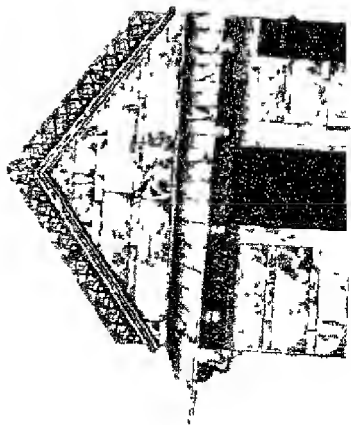
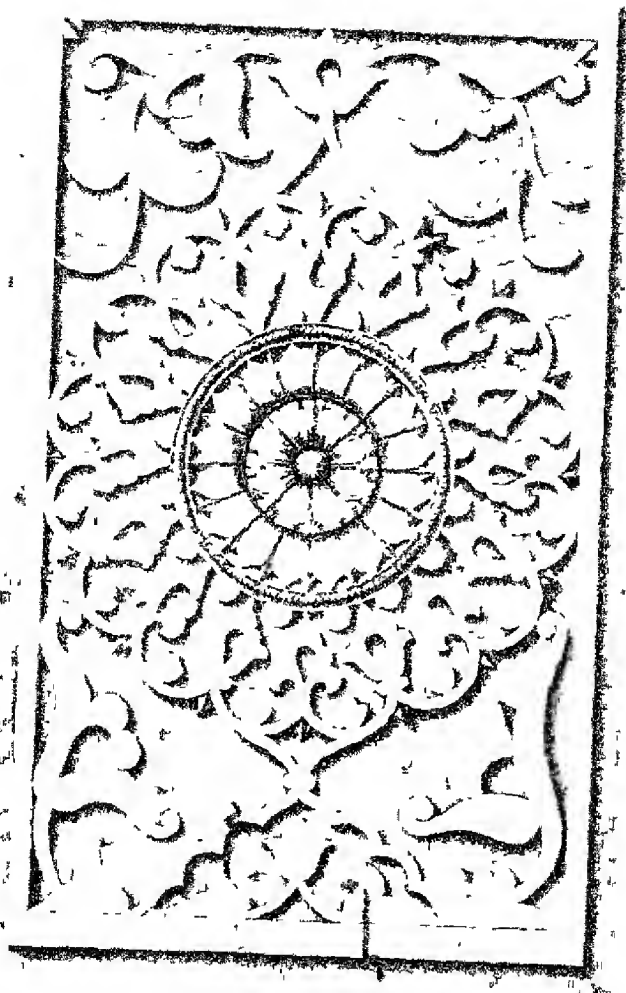


Fig. 2. Detail of the decorative frieze.



12-12-12

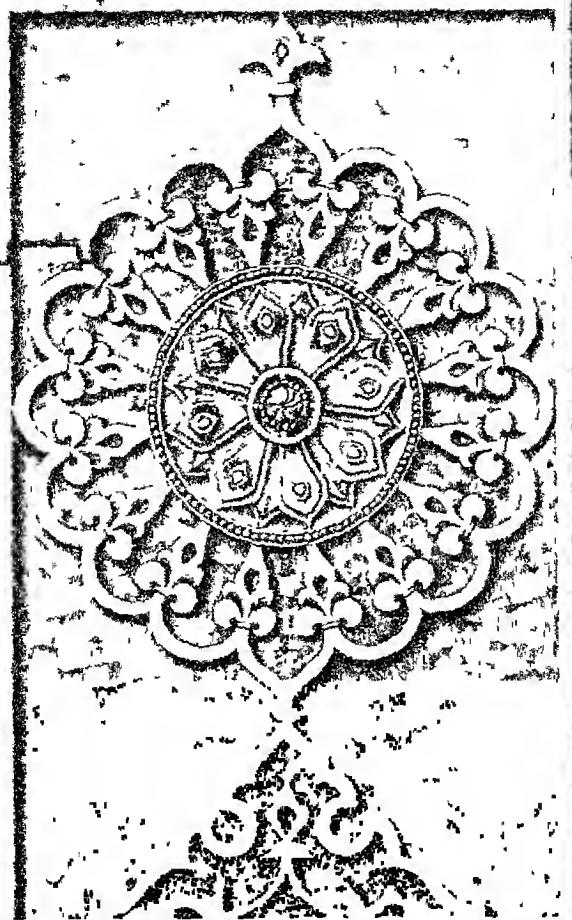
U



CARVED PANEL FROM INTERIOR OF GABLE

SCALE

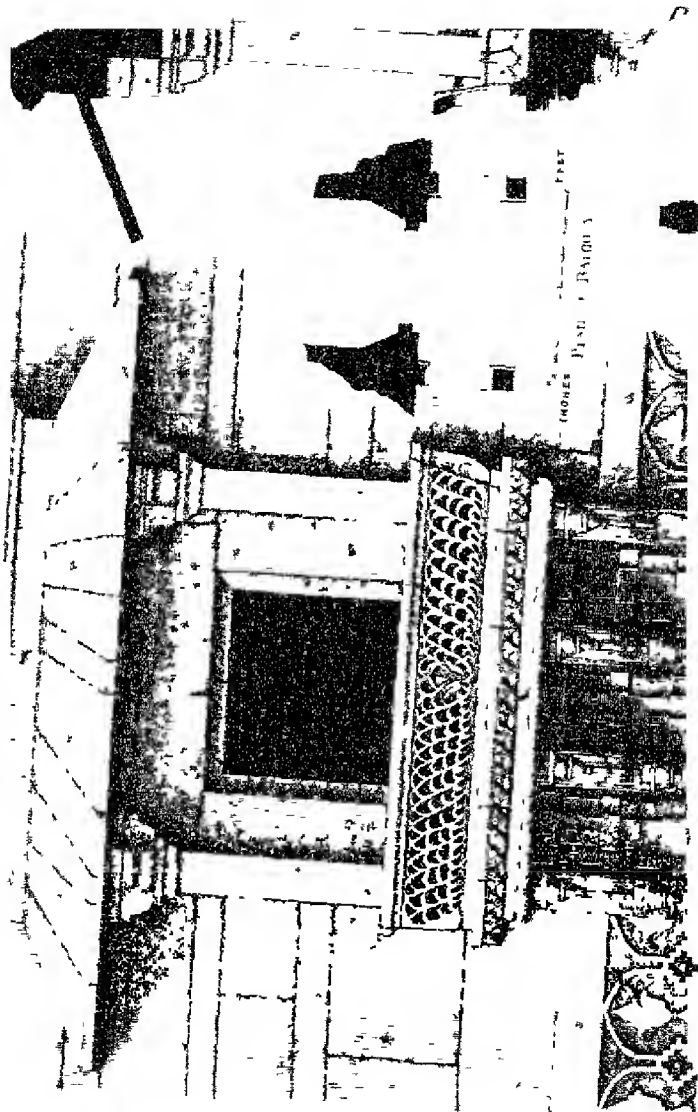
Photographed at an Survey of India Office, LACROIX, 4-4-1912



W. H. D. 1891

CAVE OF GAZEL. INTERIOR OF CAVE.

SCALE

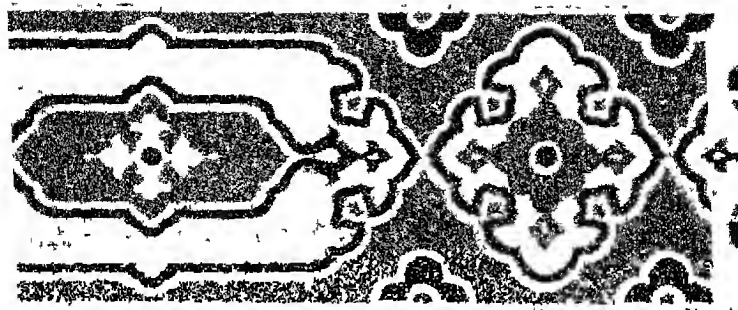


THOMAS P. SMITH & SONS

300 300 5

TABLES - PLATE PLATE

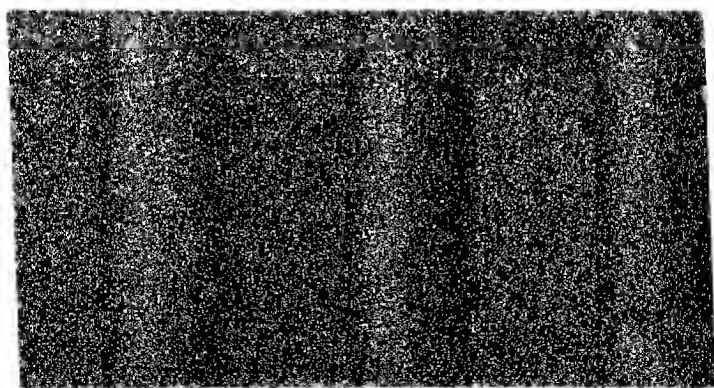
TABLES PAINTED CEMENT IN THE HOUSE - OLD HOUSE



SCALE OF FEET

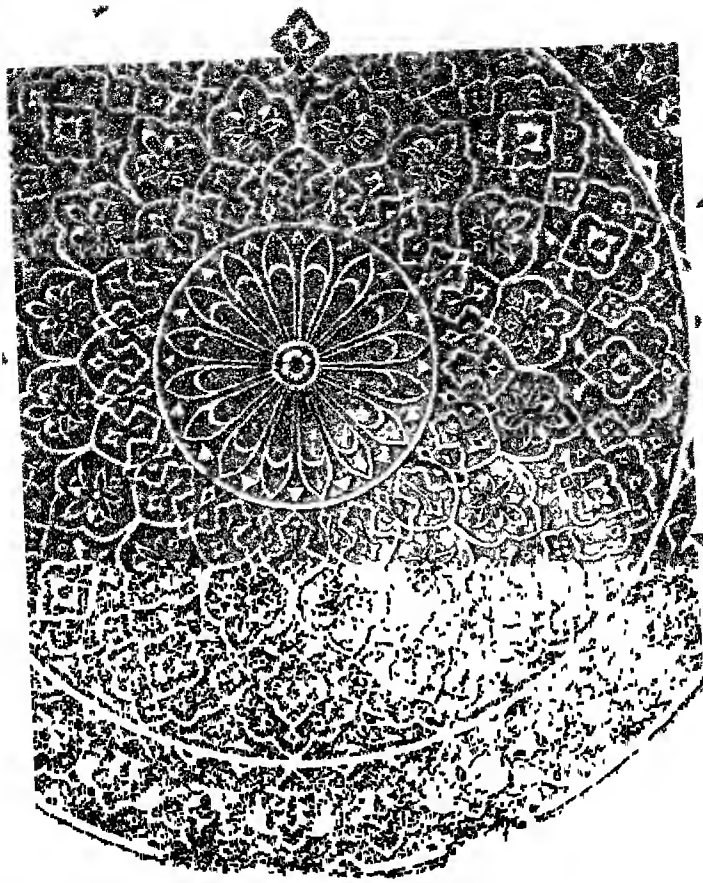


OF ENCALSTH TILING COVERING THE ROOF OF MAIN BUILDING ON
NORTH AND SOUTH SIDES OF THE COURTYARD



SCALE OF FEET





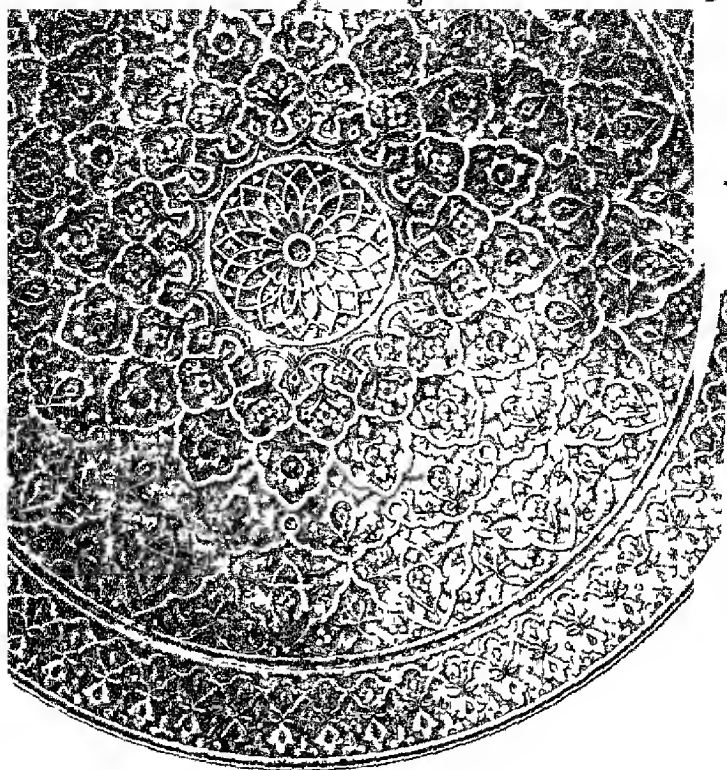
S. D. G. H.

S. D. G. H.

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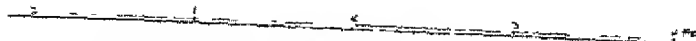
100

Printed and Published by S. D. G. H. at the Press of S. D. G. H.

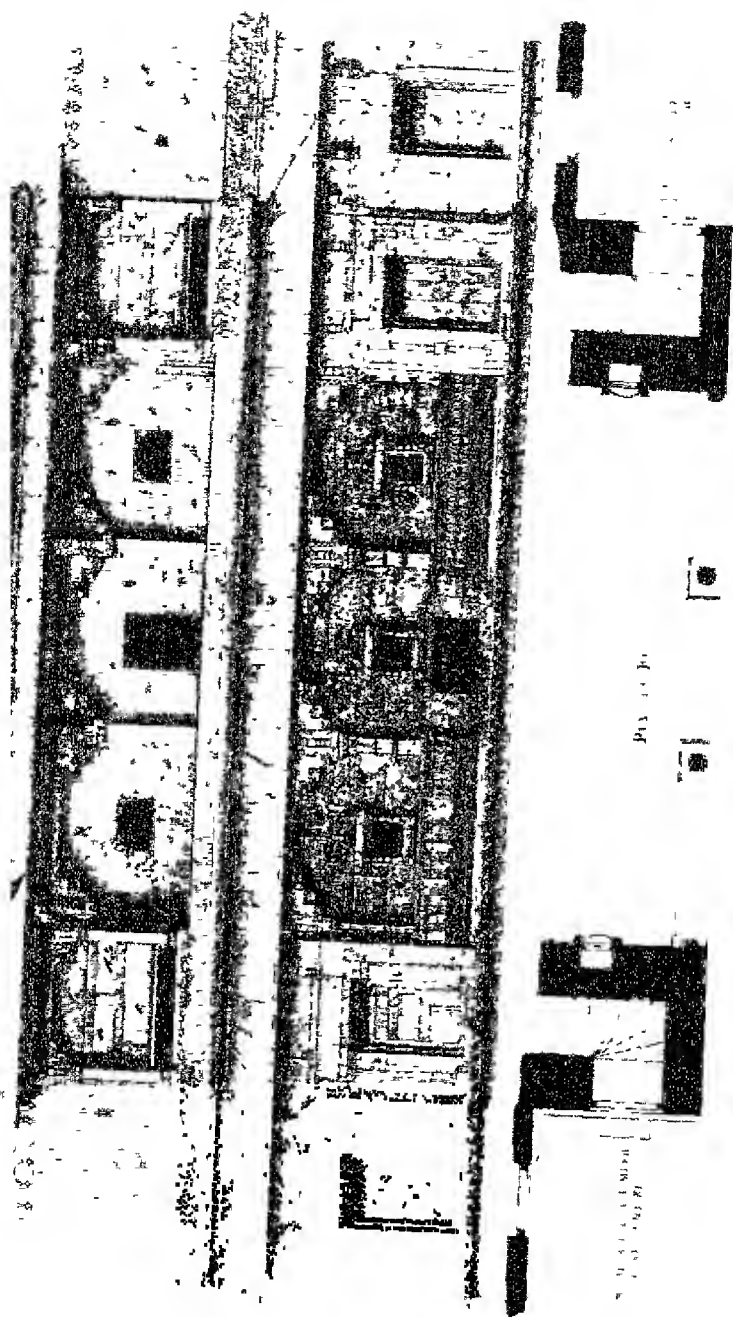


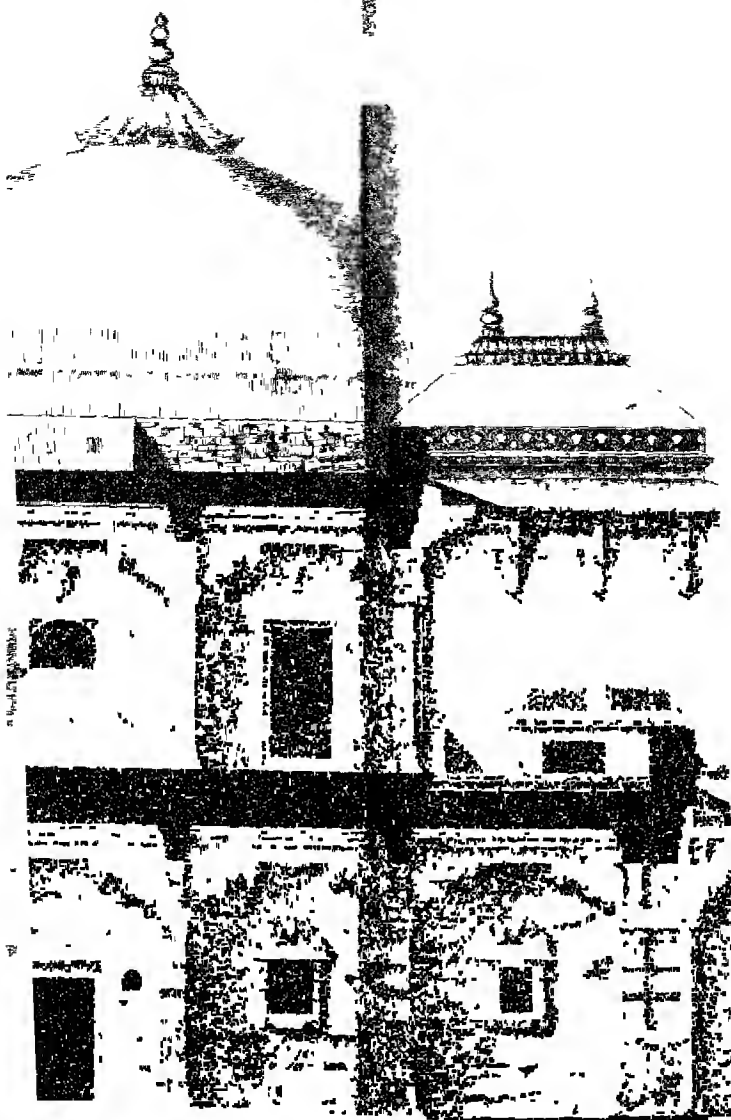
SECTION.

Scale



Reproduced from the Survey of the Ministry of Education, 1900, August 1900

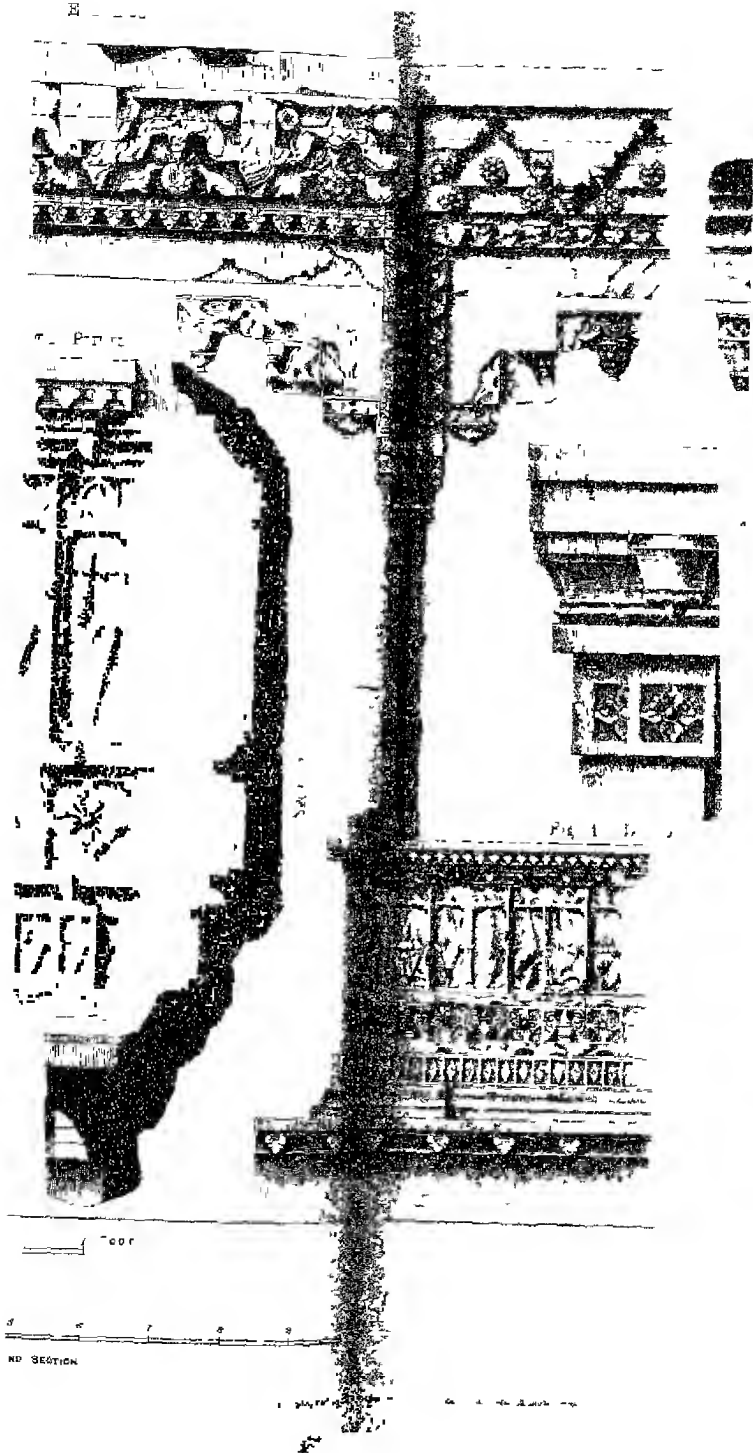


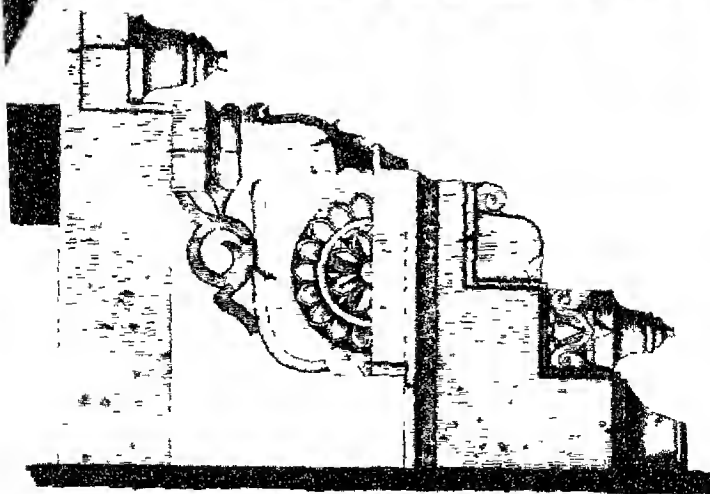
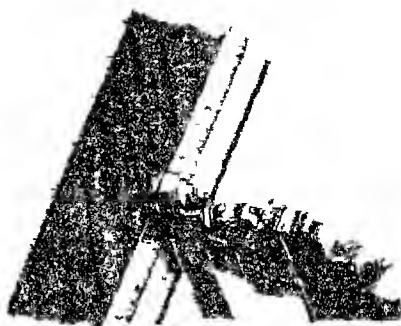


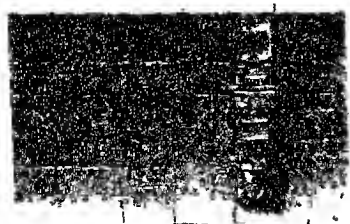
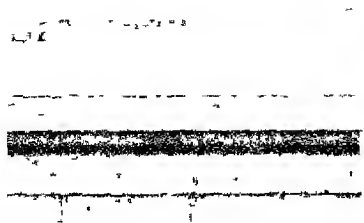
SECTION THROUGH "CHAPAL" AND GALLERY OVER--WEST SIDE OF CHURCH.

5 10 15 20 25 30

Fig. 1

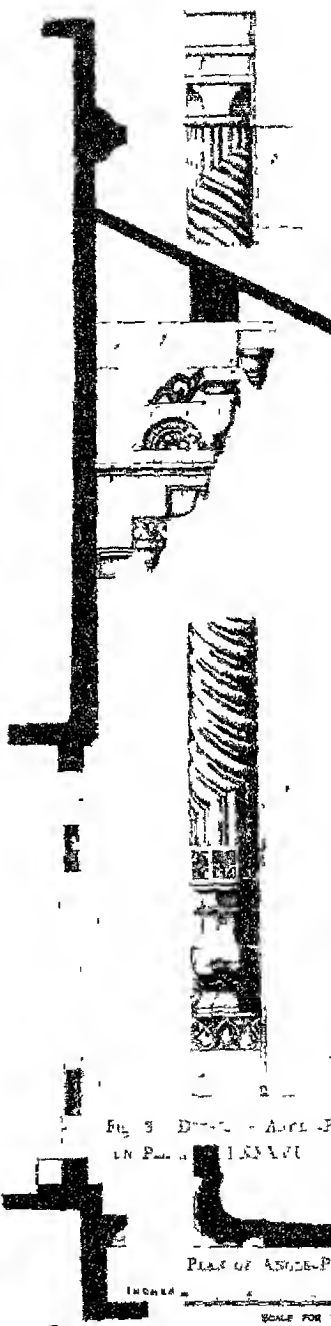






BESTATION

SCALE



SECTION

FIG. 3. DETAIL - ANGLE-POSTS
IN PLAN

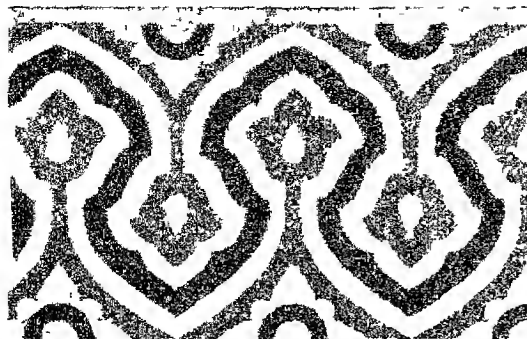
PLAN OF ANGLE-POSTS

INCHES 0 1 2 3 4 5 6 7 8 9 10
SCALE FOR DETAILS

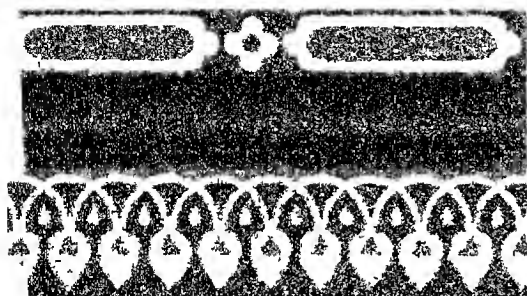
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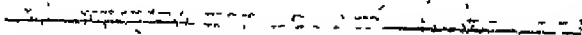
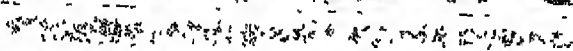
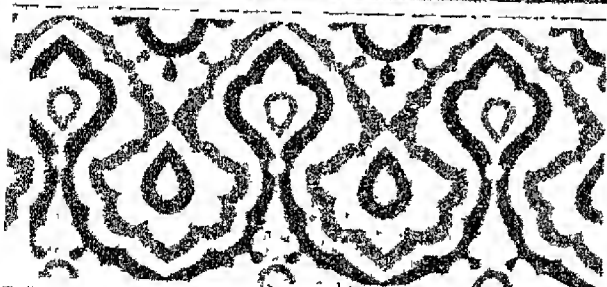
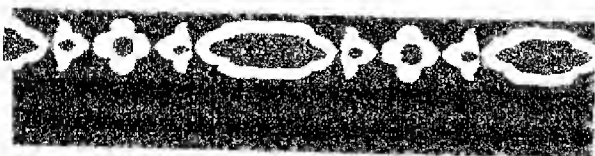
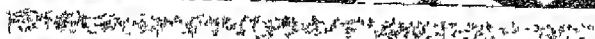
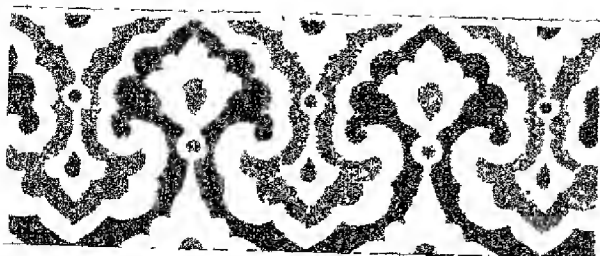


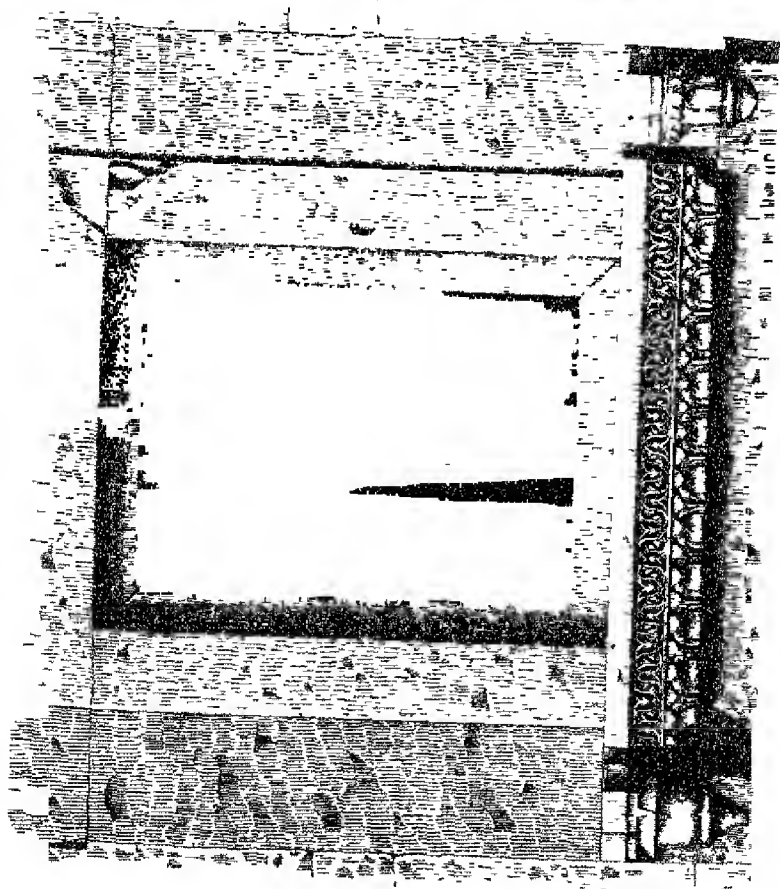
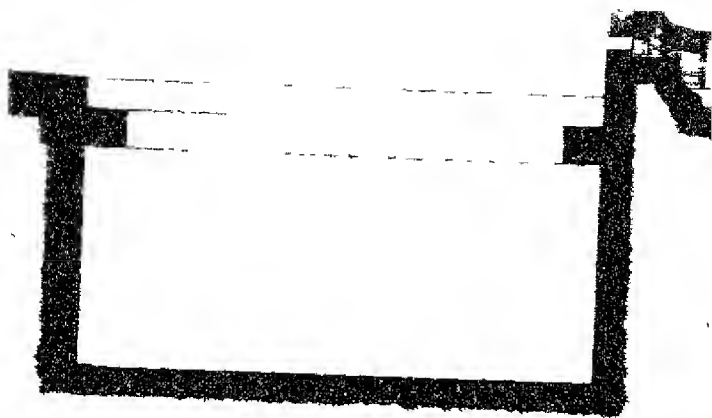
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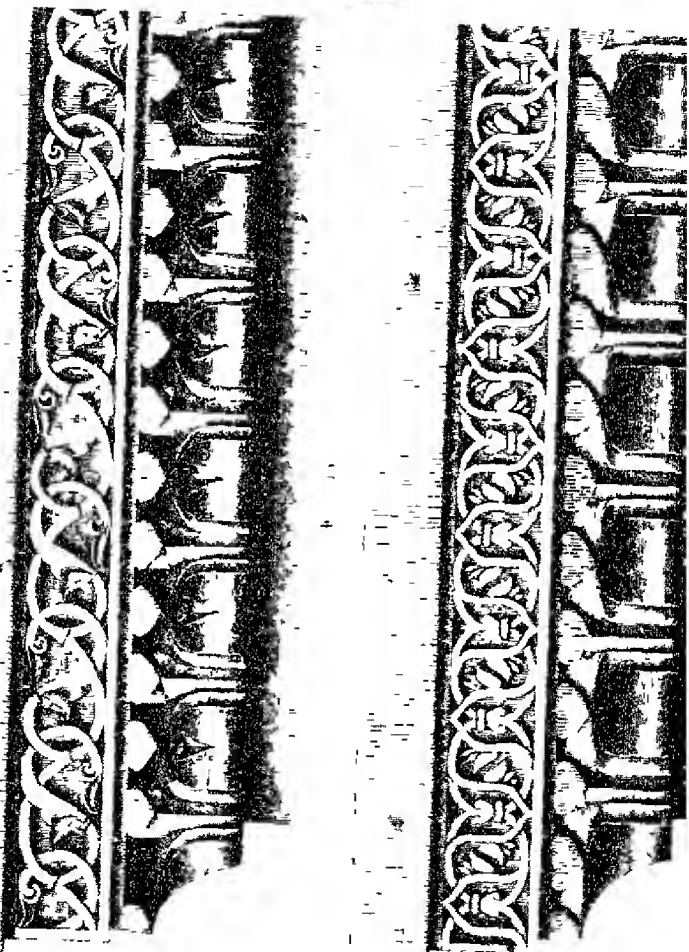


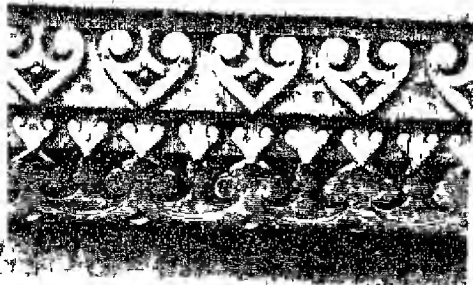
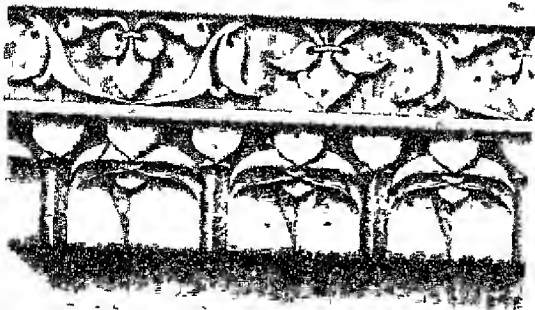
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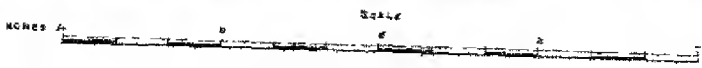








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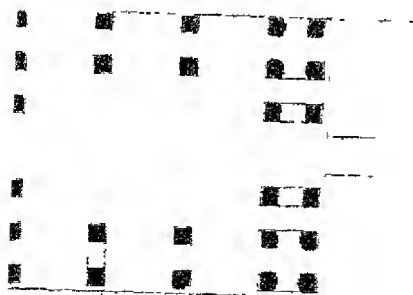
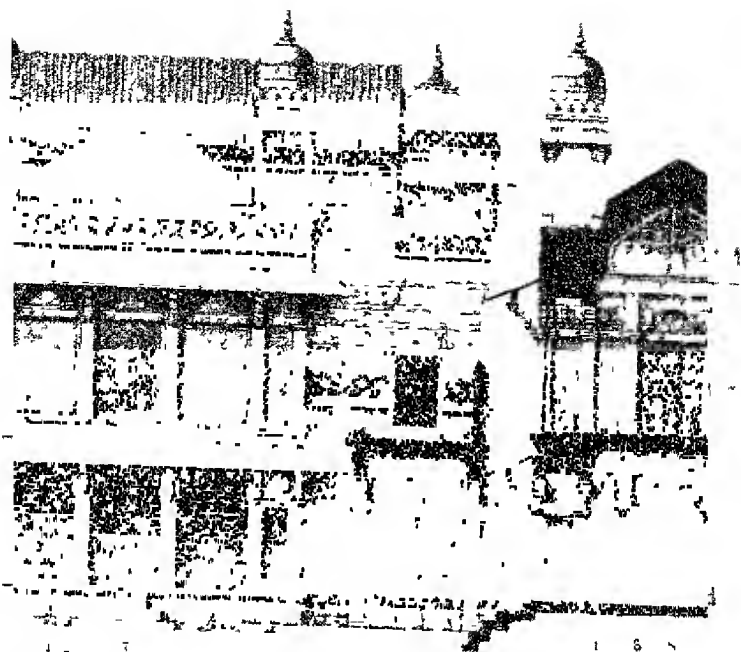
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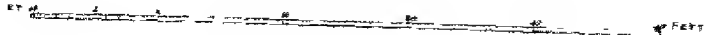
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FLOOR PLAN

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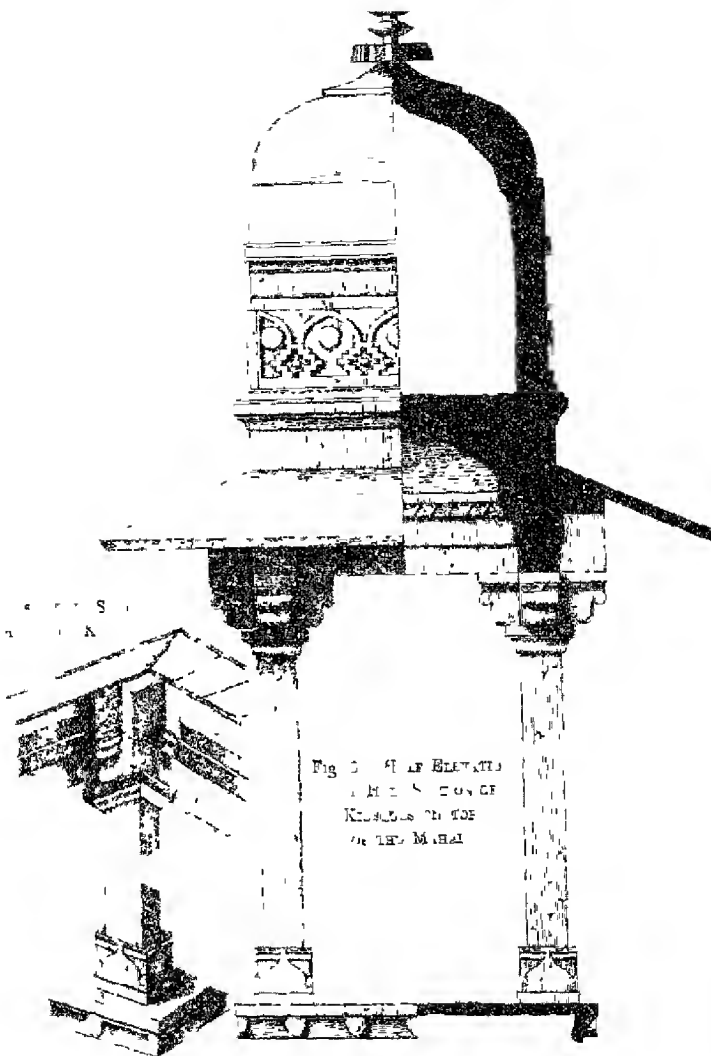


Fig. 3 HALF ELEVATION
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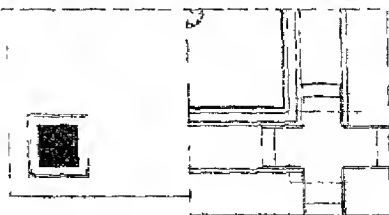


Fig. 1 HALF PLAN THROUGH
KIOSK

Fig. 2 HALF PLAN THROUGH
KIOSK LOOKING UP AT CAPITALS

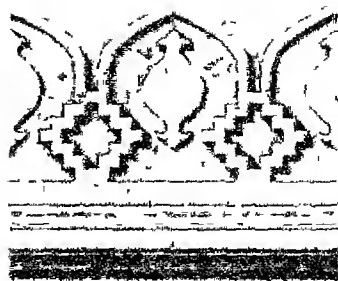


Fig. 8 Detail of Window Tracery, Plate XLVI

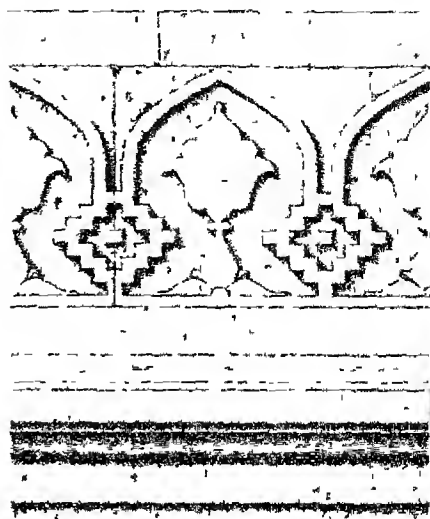


Fig. 9 Detail of Window Tracery, Plate XLVII



Fig. 9 Detail of Window Tracery

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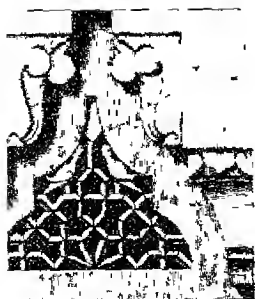
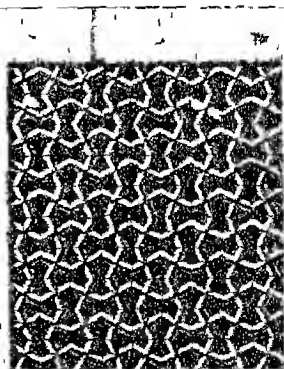
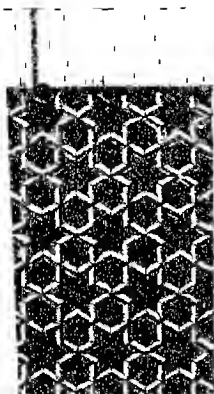
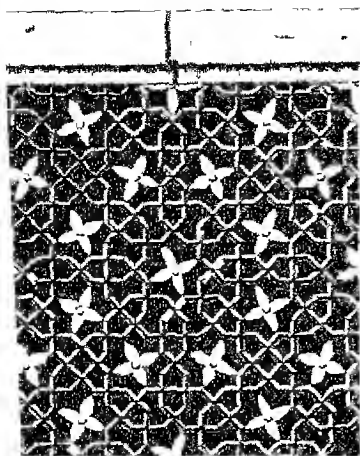
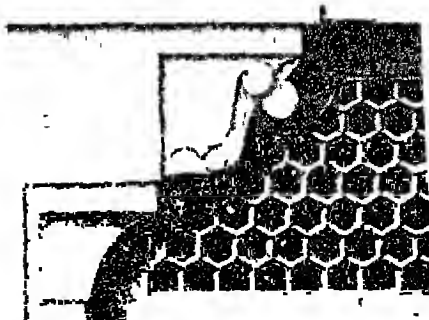
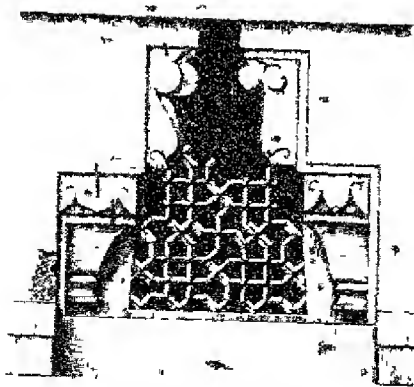
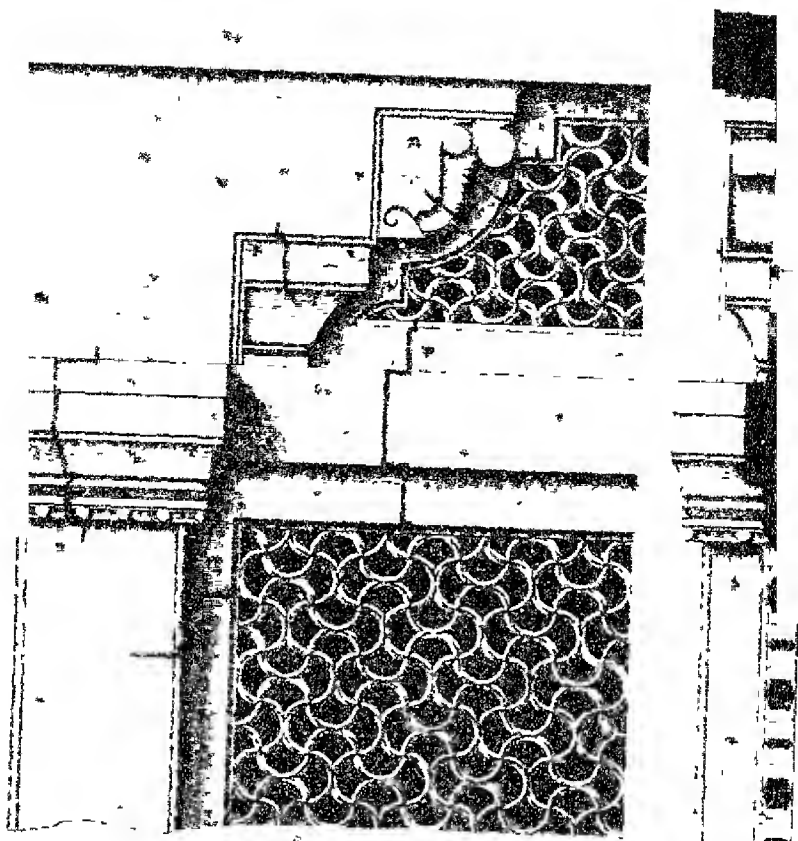


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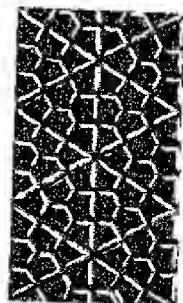
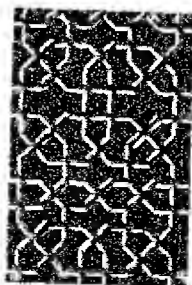
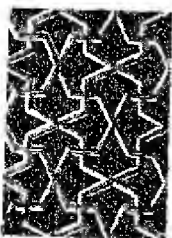
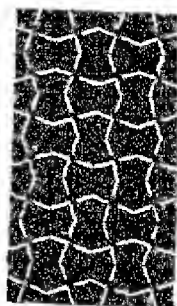
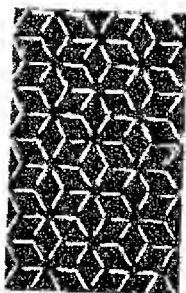
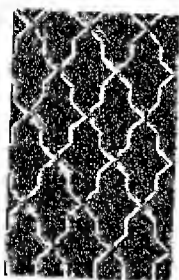
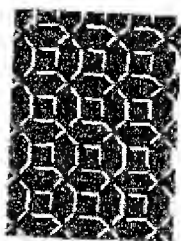
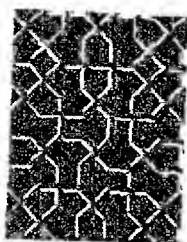
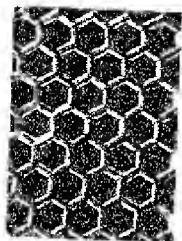
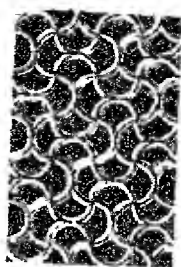
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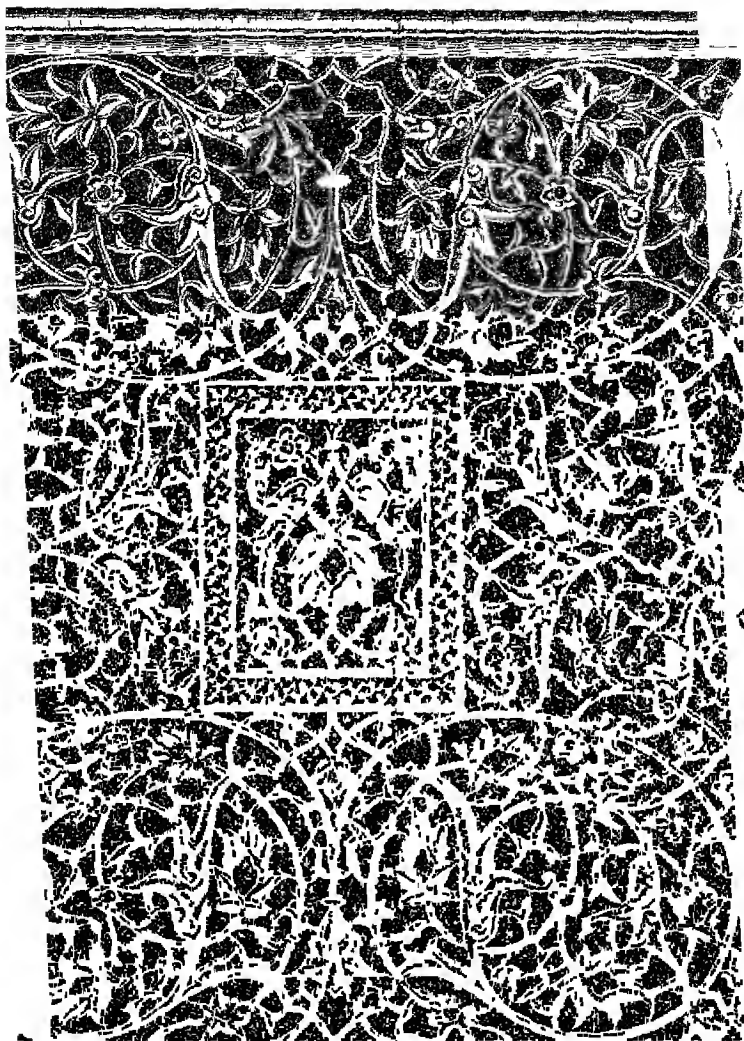


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"The best known of the frescoes that on the eastern facade of Miran's House (which the guide points out as a picture of the 'Momonchah' story) is intended to represent that event. But the guide's theory that Miran, a Jew, was a Christian wife of Akbar is unsupported by any evidence, and is opposed to the evidence that exists. The queen of Akbar who enjoyed the title of *Maryam-ul-Zaman* or 'the Mary of the age,' was really the daughter of a Hindu Raja. Akbar's mother was known by a similar title, *Maryam-ul-Zaman*, and there is no more reason for assuming Akbar's queen, who bore the court title of *Mahamud-ul-Zaman*, to have been a Christian than there is for assuming in the Christianity of his mother. In short Akbar's Christian queen seems to be the creature of the imagination of guides greedy for hackwork. But engaged by *the* *Khanda* die hard and Akbar's Christian queen is bound to reappear frequently, for the next hundred years. The Roman Catholic priests insist on believing in her existence and their congregations of course are of the same opinion.

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It was just not longer longer over the beauties of Akbar's magnificence, though strangely uncomfortable, palace I can recommend Mr. Smith's hotel as an excellent place of work, thoroughly well done and can assure our readers it is merely a picture book in point of value for twenty rupees. The printing and paper are first rate. The binding also is of the worst possible quality and I hope to be able to report by a Board of Enquiry. When the next part comes out the Local Government should follow the example of Bombay and treat its weekly pictures as safe and decent reading. —*The Pioneer*, 12th Aug 1894.

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